COURSE SCHEDULE

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Fall 2011

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FALL 2011

SAN FRANCISCO ART INSTITUTE

COURSE SCHEDULE

ABOVE PHOTO BY
TODD HIDO

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COVER ARTWORK
DENISE TREIZMAN
MFA, Sculpture
"*Untitled*"
2010

ACADEMIC CALENDAR

FALL 2011

August 1	Fall 2011 tuition due
August 22–26	Fall 2011 Orientation
August 29	Fall semester classes begin
September 5	Labor Day Holiday
September 12	Last Day to add/drop Fall 2011 classes
October 17–21	Midterm Grading Period
November 9–10	Spring 2012 priority registration for continuing MA, MFA and PB
November 11	Last day to withdraw from courses with a "W"
November 14–17	Spring 2012 priority registration for continuing BA and BFA
November 21	Spring 2012 early registration for new students begins
November 24–25	Thanksgiving Holiday
November 28	Spring 2012 early registration for non-degree students begins
December 9	Fall semester classes end

SPRING 2012

January 2	January intensive classes begin
January 2	Last Day to add/drop January intensives classes
January 2	Spring 2012 tuition due
January 12–13	Spring 2012 New Student Orientation
January 13	January intensive classes end
January 14–15	Low Res MFA Winter Reviews
January 16	Martin Luther King Holiday
January 17	Spring semester classes begin
January 31	Last day to add/drop Spring 2012 classes
February 20	President's Day Holiday
March 5–9	Midterm Grading Period
March 12–16	Spring Break
April 2	Last day to withdraw from courses with a "W'
April 4–5	Summer & Fall 2012 priority registration for MA, MFA, and PB
April 9–12	Summer & Fall 2012 priority registration for BA/BFA students
April 9–13	MFA Reviews
April 14	Graduate Open Studios
April 15	FAFSA priority deadline
April 23–28	MA Collaborative Projects
May 7	Summer & Fall 2012 Early registration for new students begins
May 7	Spring semester classes end
May 7–8	MA Symposium
May 11	Vernissage: MFA Exhibition Opening
May 12	Commencement
May 14	Summer & Fall 2012 early registration for non-degree students

Registration

Priority Registration

Add/Drop Procedures

International Students

Withdrawal Dates/Procedures

Academic Advising

REGISTRATION

Registration is the means by which a person officially becomes a student at SFAI for an approved semester or term. Registrants are identified by degree sought, class, and major. Students registering for the first time at SFAI or students advancing to a higher degree or certificate program are considered new students. Students officially enrolled in the semester previous to the one for which they are currently registering or students returning from a leave of absence or from one of the off-campus programs authorized by SFAI are considered continuing students. Students who have voluntarily or involuntarily withdrawn from SFAI should contact the Admissions Office for information on being readmitted.

Continuing degree-seeking students are offered and strongly advised to take advantage of priority registration. Priority registration allows continuing degree seeking students to register for courses by appointment in advance of the semester in which those courses are being taught. Priority among continuing degree-seeking students is determined according to the number of units earned. An updated curriculum record is distributed to continuing degree-seeking students in advance of registration. The curriculum record includes information specific to each such student including the day, the date, and the time of priority registration; a registration form; and any notice recommending that the student meet with the academic advisor prior to registering.

Because certain classes fill up quickly, students are strongly advised to register, with a completed registration form, at the appointed time. If the requested course is full, students may still be able to gain entrance to it by obtaining the signature of the instructor on an add/drop form. Before selecting courses, students should check the schedule as well as its addenda at *www.sfai.edu/courseschedule* to be sure that all prerequisites for courses have been completed. If a student has taken courses out of sequence or has not taken the necessary prerequisites for the selected courses, she/he will be denied registration and referred to the academic advisor. If permission of the instructor is required, it must be obtained in writing on the registration or add/drop form.

Holds on Student Accounts

All student account balances must be resolved before registration. Students should ensure that all holds are cleared prior to their registration appointment. Students will not be permitted to register for classes until all financial holds are resolved.

Hours of Office of Registration and Records

The Office of Registration and Records is open between the hours of 9:00 am and 5:00 pm, Monday through Friday, but students must register by appointment. The office is located just inside the Francisco Street entrance on the mezzanine overlooking the sculpture area.

FALL 2011 Registration Schedule

April 6–7, 2011
Priority registration for MA, MFA, and PB students

April 11–14, 2011
Priority registration for BA and BFA students

May 2, 2011
Early registration for new students begins

May 9, 2011
Early registration for non-degree students begins

Continuing BA and BFA Students

BA and BFA students register by appointment. Registration priority is determined by units earned plus units in progress. Students should consult their registration letter for the specific date and time of registration. Continuing students register at the Office of Registration and Records during their priority registration time or any time thereafter, until the end of the add/drop period. Phone registration is not permitted.

Continuing MA, MFA and PB Students

MA, MFA, and PB students register according to how far along they are in their programs (i.e., according to the number of units earned). All MA, MFA, and PB students must obtain the signature of a graduate faculty advisor on their forms before registering. Tentative course selections should be considered in advance of advising appointments. Students should consult their registration letter for the specific date and time of registration.

New BA, BFA, MA, MFA or PB Students

Registration for new students in the undergraduate, graduate, and certificate programs is coordinated through the Admissions Office. Students may call 1 800 345 SFAI to schedule an appointment for registration advising. Students are encouraged to read the curriculum requirements before calling to make a registration appointment. New students may register for classes in person or over the phone. Students will be asked to make an initial nonrefundable tuition deposit of $350 prior to, or at the time of, registration. Students who are not able to register on campus should arrange a telephone appointment with an advisor by calling the Admissions Office. Students should make note of the day and time of their appointment and remember that SFAI is in the pacific time zone.

Low-Residency MFA Students

Registration takes place by means of individual advising with the low residency MFA program directors. Registration for new students in the Low-residency MFA program is coordinated through the office of the Low-residency MFA program directors, Claire Daigle, *cdaigle@sfai.edu* and Allan De Souza, *adesouza@sfai.edu*.

Non-degree Students

Non-degree students should submit completed registration forms to the Office of Registration and Records. Currently enrolled non-degree students may register for regular courses through the Office of Registration and Records.

Late Arrival for Fall 2011 Semester

New student orientation is mandatory. New students must request exemptions in writing from the Student Affairs Office if they are not able to attend a scheduled orientation. If an exemption is granted, arrangements for late check-in and registration may be made. Requests for late check-in should be directed to the Student Affairs Office via email at *studentaffairs@sfai.edu*.

ADD/DROP DATES AND PROCEDURES

Add/Drop Period for Fall 2011

Ends on September 12, 2011

Students may change their schedules any time after priority registration, until the end of the add/drop period, by completing an add/drop form in person at the Office of Registration and Records. Changing from one section to another of the same course requires adding and dropping. The add/drop period takes place during the first two weeks of the semester. After the second week, a student may withdraw from a course until the eleventh week, and a grade of W is assigned; after the eleventh week, a grade of F is assigned. Students should consult the academic calendar for the exact dates for adding, dropping and withdrawing from classes.

Nonattendance

SFAI does not automatically drop students who elect not to attend following registration. Nonattendance does not constitute an official drop. Charges will remain in effect. Consequently, it is always the student's responsibility to complete the necessary add/drop forms and to notify the Office of Registration and Records when adding or dropping a course.

Adding/Dropping Intensive Classes

Unlike regular semester-long courses, intensive classes may be added or dropped only through the end of the first day of instruction. Students who drop an intensive class after the first day of instruction will receive a grade of W. Please consult the academic calendar for the exact dates for adding, dropping and withdrawing from intensive classes.

INTERNATIONAL STUDENTS

In order to maintain F-I visa status with the Department of Homeland Security, international students are required to maintain full time enrollment status (12 semester units) in each semester until graduation. International students who need to enroll for less than full-time status must satisfy specific requirements and receive advance approval from the Assistant Director of Student Life for International Student Affairs. Failure to secure advance approval will result in loss of F-I status in the United States.

WITHDRAWAL DATES AND PROCEDURES

Individual Course Withdrawal

Students may withdraw from a single course after the official add/drop deadline. Withdrawal from any course will result in the assignment of a grade of W if the withdrawal is completed by the dates indicated in the academic calendar. Withdrawals after the stated deadline will result in the assignment of a grade of F. Exceptions to the official withdrawal policy require an appeal to the Academic Review Board.

Complete Withdrawal from All Degree Program Courses

Undergraduate students who wish to withdraw from all courses after the end of the add/drop period may petition to do so by contacting the academic advisor or the Associate Vice President of Student Affairs. Graduate students who wish to withdraw from all courses after the end of the add/drop period may petition to do so by contacting either the Dean of Academic Affairs or the Associate Vice President of Student Affairs. Neither absence from classes, nonpayment of fees, nor verbal notification (without written notification following) will be regarded as official notice of withdrawal from SFAI. Exemptions from the official withdrawal policy require an appeal to the Academic Review Board. Exemptions will only be granted to students who can demonstrate extenuating circumstances. Letters of appeal should be addressed to the Academic Review Board, c/o the Office of Registration and Records. Please note that neither failure to attend classes nor failure to pay tuition constitutes a withdrawal.

New Student Deferral/Withdrawal

New students who register for classes but subsequently choose not to attend SFAI, and who have not attended any class during the semester, must notify the Admissions Office in writing as soon as possible but no later than August 29, 2011 in order to avoid tuition charges for the Fall 2011 semester. Standard refund policies apply to students who have attended at least one class during the semester or who do not notify SFAI of their intent not to enroll by the deadline. Students who wish to defer their admission to a future term should do so in writing with the Admissions Office.

ACADEMIC ADVISING

Undergraduate

The academic advisor assists students with establishing clear and reasonable academic goals and developing a semester by semester plan for the completion of the degree. The advisor is available to discuss the requirements for independent study, mobility, and directed study petitions, as well as change of major procedures. Undergraduate advising is mandatory for those students entering their sophomore year. It is strongly recommended that every student meet with the academic advisor prior to registering for classes to ensure successful and timely completion of all degree requirements. Sign-up sheets for appointments are located outside the Undergraduate Academic Advising Office (located on the mezzanine over-looking the sculpture area). In addition, faculty advisors and department chairs are available to discuss the educational and co-curricular opportunities available to students to inform and enhance their experience at SFAI. Advising for newly admitted undergraduates begins with an admission counselor at the time of the first registration. New transfer students receive a curriculum record that lists courses accepted in transfer, course requirements and remaining electives.

Graduate

Graduate students are encouraged to discuss courses of study with their graduate tutorial advisor(s) or one of the graduate faculty advisors prior to registration each semester. Scheduled advising takes place at the time of registration.

Tuition and Fees for Fall 2011

Tuition for Degree/Certificate Programs

Tuition Deadlines

Study/Travel Payment Policies

Tuition Payment Plans

Monthly Payment Plans

Refund Policy

TUITION AND FEES FOR FALL 2011

All tuition and fee balances must be settled prior to the first day of class. This means that the semester balance must be paid in full or a payment plan must be established. Students who fail to pay in full or make the necessary arrangements for payment by the end of the add/drop period will not be permitted to continue attending classes. See Tuition Payment Plans below for more information.

TUITION FOR DEGREE AND CERTIFICATE PROGRAMS

BA, BFA, and non-degree tuition per semester

1–11 units	Multiply each unit by $1,491
12–15 units	Pay a flat tuition rate of $17,023
Over 15	$17,023 plus $1,491 per unit

MA, MFA, and Post-Baccalaureate tuition per semester

1–11 units	Multiply each unit by $1,597
12–15 units	Pay a flat tuition rate of $18,183
Over 15	$18,183 plus $1,597 per unit

Fees

1. Student Activity fee is $35 per semester.
2. Materials fee is $200 for all MFA, MFA/MA dual degree, BFA, and Post-Baccalaureate students enrolled in six or more units. Materials fee is $50 for BA students enrolled in six or more units.
3. Technology fee is $200 for all students enrolled in six or more units.
4. Courses that involve off-campus travel and courses with special materials requirements carry special fees that are charged upon enrollment. See course descriptions for details. All Study/Travel Courses require a $500 nonrefundable deposit.
5. Facilities fees for students not enrolled in summer classes are $300.
6. Commencement fee is $100 for all graduating students.

MFA Fees

1. MFA Graduate Exhibition and Catalogue: $300
2. MFA Final Review (charged only to students not enrolled in classes): $300

TUITION PAYMENT DEADLINES

New and Continuing Degree-seeking Students Who Register Early

Tuition is due in full by August 1, 2011 for the Fall 2011 semester and January 2, 2012 for the Spring 2012 semester unless tuition is fully covered by financial aid or an approved payment plan.

Non-degree Students

Tuition is due in full at the time of registration. Payment may be made in the Student Accounts Office by cash, check or credit card. Tuition for any class that is scheduled outside the first day of the regular semester session (i.e. travel classes) will be due according to specified due dates.

STUDY/TRAVEL PAYMENT POLICES

Payment Deadlines

Course fees are charged to a student's account at the time of registration and are due in full by the date prescribed on the individual program's literature. All fees must be paid before departure.

Refund Policy

All deposits are nonrefundable. Other than for medical or SFAI academic dismissal reasons, fees for study/travel courses are nonrefundable.

Tuition Payment Plans

SFAI offers alternative options for payment of tuition charges: a full payment option that requires one payment after financial aid has been deducted or three monthly payment options that divide tuition, after all financial aid has been deducted, into monthly installments per semester. The monthly payment plans are available to students enrolled for six units or more per semester. Students enrolled in fewer than six units per semester must pay in full at registration. Students must choose a payment option upon registration. Tuition payments may be made by cash, check, credit card or bank draft payable to "San Francisco Art Institute". A $50 fee will be charged for all returned checks. VISA, MasterCard and American Express will be accepted for payment. Monthly payments may also be charged to VISA, MasterCard and American Express by installment plan and will be automatically charged on the first of each month.

MONTHLY PAYMENT PLANS FOR SINGLE SEMESTER ENROLLMENT

Monthly payment plans are also available to students enrolled at SFAI for only one semester per academic year as follows:

Monthly Payment Option

Five monthly payments per semester, beginning July 1 for the Fall Semester and December 1 for the spring semester, plus a $25 administrative fee.

Monthly Payment Option

Four monthly payments per semester beginning August 1 for the fall semester and January 1 for the spring semester, plus a $25 administrative fee.

Other Information

Interest shall be charged at the rate of 0.83% per month on the outstanding balance. All payments are due on the first of each month. Late fees of $25 per month will be charged for all delinquent payments received after the 15th of the month. Students may enroll in a monthly tuition payment plan for a single $25 nonrefundable administrative fee. SFAI does not carry outstanding balances from one semester to another. If there is an overdue balance on tuition payments for the current semester at the time of early registration for the following semester, the student will not be permitted to register until the due balance has been paid. Students with overdue books from the library will be charged for the replacement cost. Unpaid lost book charges will constitute an unpaid overdue balance and registration may be cancelled and transcripts withheld for nonpayment.

REFUND POLICY

Dropped Classes by Degree and Non-degree Students

Tuition refunds for dropped classes, excluding intensive classes, are given only during the add/drop period in the first two weeks of the semester for regularly scheduled classes, or during the stated add/drop period for courses that occur outside the regular schedule for the semester. No refund is given for withdrawals after the end of the add/drop period.

Complete Withdrawals by Degree and Non-degree Students

Eligibility for tuition refunds for students who completely withdraw from the term by withdrawing from SFAI or by taking a leave of absence is based on the date the withdrawal is filed in writing with the Office of Registration and Records. Responsibility for filing such notice rests entirely with the student.

Withdrawing students must obtain a request for withdrawal or leave of absence form from the Office of Registration and Records and follow SFAI's withdrawal procedures. Students who withdraw completely prior to the 60% point in the term are assessed tuition based on the number of days completed in the term. Students are charged full tuition after completing 60% or more of the term. The number of days in a term is equal to the calendar days in the term minus any scheduled break in classes of five or more days.

If a BFA student has completed 14 days in a 110 day term, the percentage of the term completed—14/110 rounded to the nearest tenth—is 12.7%. Since full tuition charged at the beginning of the term is $17,023, tuition liability (rounded to nearest dollar) is $17,023 x 12.7%, which equals $2,162.

Financial Aid Recipients

The Higher Education Act Amendments of 1998 require SFAI and the withdrawing student to return any unearned federal aid funds (grants or loans). The Financial Aid Office will calculate earned financial aid upon receipt of a completed request for withdrawal or leave of absence form. Students may be required to repay some or all of aid refunds received prior to withdrawal. The Financial Aid Office will answer questions about the impact of withdrawing on financial aid eligibility. Please refer to the Financial Aid Guide available in the Financial Aid Office and online at *www.sfai.edu* under *Admissions/Financial Aid*.

Repayment Policy

Students who are awarded financial aid and receive a refund because their aid exceeds their tuition charges and who then subsequently drop classes may be required to repay some or all of the refund back to SFAI. It is strongly advised that financial aid recipients considering a reduction in course load consult the Financial Aid Office before dropping classes.

Canceled Classes

SFAI will provide full tuition refunds and any related fees, if applicable, for classes that are canceled.

Academic Policy

Concurrent Registration

College Credit Units

Transcripts for Degree Courses

Policy Statement

Changes / Addition to Course Schedule

Nondiscrimination Policy

Programs of Study

ACADEMIC POLICY

Concurrent Registration

If a student plans to enroll concurrently with an accredited Bay Area college or university or other institution, written course approval must be obtained, prior to registration with the other institution, from Academic Affairs and the Office of Registration and Records in order to ensure transferability. Courses may not be applied to degree requirements or electives at SFAI if these same courses are available at SFAI. Concurrent enrollment cannot be used to constitute full-time status at SFAI when that status is required for financial aid, scholarships, flat-tuition rate or immigration status. Concurrent registration may not be used at all during undergraduate degree residency of 60 semester units. Students on leave must also have written course approval prior to registration at another institution. Please consult the Office of Registration and Records for details.

College Credit Units and Transcripts

For degree courses, credit is offered as a semester unit. Undergraduate courses are numbered 090–399. Post-Baccalaureate Certificate courses are numbered 400–499. Graduate courses are numbered 500–599. Graduate level courses are available only to students admitted to SFAI's graduate programs. If an official transcript is required, please complete a Request for an Official Transcript form available in the Office of Registration and Records or on the SFAI website at *For Current Students/Registration and Records/Request a Transcript.*

Policy Statement

All students should read the general regulations found both in this course schedule and in the current student handbook. PDFs of both publications may be found at *www.sfai.edu* at *For Current Students.* Lack of familiarity with sections pertaining to any issues in question does not excuse students from the obligation to follow the policies and procedures therein set out. Although every effort has been made to ensure that both this course schedule and the current student handbook are as accurate as possible, students are advised that the information contained in them is subject to change or correction. Students should check for addenda to the course schedule at *www.sfai.edu/courseschedule.* SFAI reserves the right to change any curricular offering, policy, requirement, or financial regulation whenever necessary and as the requirements of SFAI demand.

Changes and Additions to the Course Schedule

Although SFAI will attempt in good faith to offer the courses as listed in this course schedule, SFAI reserves the right to cancel any class because minimum enrollment has not been met, to change instructor(s), and to change the time or place of any course offering.

Nondiscrimination Policy

SFAI expressly prohibits discrimination and harassment based on gender, race, religious creed, color, national origin or ancestry, physical or mental disability, pregnancy, childbirth or related medical condition, marital status, age, sexual orientation, or on any other basis protected by federal, state, or local law, ordinance or regulation. This policy applies to everyone on campus and includes employment decisions, public accommodation, financial aid, admission, grading, and any other educational, student or public service administered by SFAI. Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to "Chief Operating Officer, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133" or to "Director of the Office for Civil Rights, US Department of Education, Washington, DC 20202." Students with documented learning disabilities requiring specific accommodations in degree courses should contact the undergraduate academic advisor or the Dean of Academic Affairs prior to registration. Qualified disabled students who require special accommodation in order to participate in SFAI's degree or certificate programs should address their requests to the Associate Vice President of Student Affairs ("Associate Vice President of Student Affairs, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA, 94133") at least ninety days prior to the start of the program in which the disabled student wishes to participate, explaining the nature of the disability and the specific accommodations required. Because SFAI's historic hillside structure presents some barriers to mobility-impaired students, SFAI specifically encourages them to notify the Associate Vice President of Student Affairs as far in advance of the date of entry as possible so that necessary accommodations can be made.

PROGRAMS OF STUDY

The School of Studio Practice

SFAI's School of Studio Practice concentrates on developing the artist's vision through studio experiments and is based on the belief that artists are an essential part of society. Dedicated to rigorous and innovative forms of art making, the School of Studio Practice is comprised of seven of SFAI's most historically distinguished departments:

Design and Technology
Film
New Genres
Painting
Photography
Printmaking
Sculpture/Ceramics

The School of Studio Practice offers the following degrees and certificate:

Bachelor of Fine Arts
Master of Fine Arts
Dual Degree Master of Fine Arts / Master of Arts (in History and Theory of Contemporary Art)
Post-Baccalaureate Certificate

The School of Interdisciplinary Studies

Motivated by the premise that critical thinking and writing, informed by an in-depth understanding of theory and practice, are essential for engaging contemporary global society, the School of Interdisciplinary Studies promotes and sustains the role of research and other forms of knowledge production at SFAI (including art history, critical theory, English, humanities, mathematics, natural science, social science, writing, and urban studies). Additionally, it houses SFAI's four centers for interdisciplinary study: Art and Science; Media Culture; Public Practices; and Word, Text, and Image. The School of Interdisciplinary Studies offers three areas of study:

Exhibition and Museum Studies
History and Theory of Contemporary Art
Urban Studies

The School of Interdisciplinary Studies offers the following degrees:

Bachelor of Arts
- **History and Theory of Contemporary Art**
- **Urban Studies**

Master of Arts
- **Exhibition and Museum Studies**
- **History and Theory of Contemporary Art**
- **Urban Studies**

Dual Degree Master of Arts (in History and Theory of Contemporary Art)/Master of Fine Arts

The Centers For Interdisciplinary Study

The four centers aligned under the School of Interdisciplinary Studies are exclusively teaching and research centers that support all degree programs at SFAI. They do not function as departments; instead, their goal is to produce seminars, projects, symposia, exhibitions, and lectures in and by means of which theory and practice are constantly intermixed.

Art and Science
Media Culture
Public Practices
Word, Text, and Image

Undergraduate Curriculum and Degree Program Requirements

Major Listing

Contemporary Practice

Undergraduate Liberal Arts Requirements

Off Campus Study Requirements

Study/Travel

Internships

International Exchange

AICAD Mobility Program

Bachelor of Fine Arts Requirements

Bachelor of Arts Requirements

BFA

Design and Technology
Film
New Genres
Painting
Photography
Printmaking
Sculpture/Ceramics

BA

History and Theory of Contemporary Art
Urban Studies

UNDERGRADUATE CURRICULUM

Contemporary Practice: A First Year Foundation

Contemporary Practice engages first year students with questions that enable them to identify and strengthen their individual creative voices. How does raw experience translate into expressive form? How does imagination connect with analysis to deepen meaning? What historical narratives support creative work? How can an artist engage with society beyond the borders of art?

To introduce these germinal questions, the program emphasizes hands-on experience and the acquisition of foundational skills in all media within a culture of research, creativity, collaboration, and communication. Encompassing production, analysis, and reflection, the foundation sequence initiates students into the profound investigations that produce knowledge and culture. It is the cornerstone of a first year experience spanning curricular and co-curricular initiatives that initiate incoming students into the creative and academic culture of SFAI.

In their first semester, entering students enroll in Contemporary Practice: Form and Process. This interdisciplinary studio course engages students from the BFA and BA programs in a collective exploration of the creative process and significant methodologies. Through exercises that use a diversity of media and materials, students investigate formal properties in conjunction with an introduction to interpretation and analysis. They experience first-hand the range of learning options afforded by the school as they begin to navigate their role within the school and the greater art world.

Second semester students enroll in Contemporary Practice: Making History. In this interdisciplinary studio course, students build upon coursework from Form and Process, expanding their definitions of contemporary art-making while learning about and connecting with the roles artists play in society. Students will continue exploring the offerings of the school while considering how artists connect with and make history. The semester culminates in a collaborative project inspired by an artist group that worked together in some capacity in the last century.

The Contemporary Practice sequence consists of two courses, Form and Process in the Fall semester and Making History in the Spring semester. Entering students also enroll in Art History, Writing, and two 100-level studio electives, or liberal arts electives of their choice. All appropriate pre-requisites for electives must be fulfilled.

Contemporary Practice: Form and Process

This course introduces new students to SFAI, integrating an analysis of contemporary and historically relevant ideas and practices with an overview of the departments and resources of the school. Faculty pose important questions in the understanding and making ofcontemporary art to students who then answer them in a series of workshop exercises designed to build formal, conceptual, physical, and analytical skills. Students are encouraged to work collaboratively, and to integrate ideas from other coursework and experiences as they begin the journey of defining their own creative and scholarly interests. Five methods/departments of art-making are introduced and explored (Film, Painting, Photography, Printmaking and Sculpture).

Contemporary Practice: Making History

Building upon the work done in Form and Process, this course serves to expand student's definitions of contemporary art-making and culminates in a large-scale collaborative project. More questions are posed in the studio as students continue to uncover the opportunities available in the school, in the community, and in the larger art world, and how to navigate their place within these worlds. Four more methods/departments of art-making are introduced and explored (Design and Technology, New Genres, History and Theory of Contemporary Art, and Urban Studies). To finish off the semester and the year, students choose from a number of collaborative projects spanning a variety of media and materials, conceptual intentions, and cultural models.

UNDERGRADUATE LIBERAL ARTS REQUIREMENTS

Three-year Core Course Sequence

The liberal arts requirement offers students grounding in the humanities and the social and natural sciences. It is founded on the premise that reading and writing are the principal means of engaging and understanding the world around us. A three year sequence of core courses anchors the liberal arts requirements:

Year 1	ENGL-100 and ENGL-101/followed by the submission of a Writing Portfolio*
Year 2	HUMN-200 and HUMN-201/Humanities Core A and Humanities Core B
Year 3	CS-300 and CS-301/Critical Theory A and B

The sequence of courses emphasizing critical thinking, reading, and writing allows a student to arrive at a more complex understanding and experience of his or her practice in light of literature, history, philosophy, criticism and art history.

** Transfer students who receive SFAI transfer credit for ENGL-100 and 101 may be required to fulfill a Continuing Practices of Writing requirement (ENGL-102) based on the score of their Writing Placement Exam. These students are not currently required to submit a portfolio upon completing Continuing Practices of Writing.*

The Writing Program

The Writing Program (the first year of the curriculum) is the foundation of a student's progression through the School of Interdisciplinary Studies. Writing courses are designed to develop skills in critical reading and analysis, with an emphasis on recognizing and crafting persuasive arguments. The small seminar format of writing program classes allows for close contact with faculty and substantial feedback on writing in progress.

Placement

Based on applicable transfer credit and the results of the Writing Placement Exam (WPE) administered at new-student orientation, students are required to successfully complete the Writing Program as stated in their placement letter. All placements are final, and students will be notified by letter of the requirements they must complete following the faculty assessment of the WPE.
There are four paths to completing the Writing Program sequence.

Entering Freshmen and Transfer Students without Any Composition A Credit

ENGL-090 Seeing and Writing (this course may be required based on WPE score)
ENGL-100 Investigation and Writing
ENGL-101 Nonfiction Writing

Transfer Students with Composition A Credit

ENGL-100 Investigation and Writing
ENGL-101 Nonfiction Writing

Transfer Students with Composition A and Composition B Credit

ENGL-102 Continuing Practices of Writing

Second-degree Candidates

The successful completion of the Writing Program is required for subsequent enrollment in Humanities Core A and Humanities Core B (HUMN-200 and HUMN-201) and Critical Theory A and B (CS-300 and CS-301) courses. Second-degree candidates may submit a Writing Portfolio in lieu of taking the Writing Placement Exam to determine their placement in the Writing Program.

LIBERAL ARTS COURSES

ENGL-090-Seeing and Writing

A noncredit course to be followed by Investigation and Writing and then Nonfiction Writing.

ENGL-I00-Investigation and Writing

Focused on development in writing, analytical thinking, reading and discussion skills. To be followed by Nonfiction Writing.

ENGL-101-Nonfiction Writing

Focused development in writing with an emphasis on analysis, culminating in the submission of a passing Writing Portfolio. Nonfiction Writing students who do not pass the Writing Portfolio may not enroll in Humanities Core A and B (HUMN-200 and HUMN-201) and Critical Theory A and B (CS-300 and CS-301) courses.

ENGL-102-Continuing Practices of Writing

Students with composition transfer credit may be required to enroll in Continuing Practices of Writing based on their Writing Placement Exam score. If placed in ENGL-102, this course is a graduation requirement and a prerequisite for enrollment in Humanities Core A and B (HUMN-200 and HUMN-201) and Critical Theory A and B (CS-300 and CS-301) courses. Continuing Practices of Writing is a credit course and may be used to meet a studio elective or liberal arts elective requirement.

The Humanities 200 Sequence

Humanities Core A (HUMN-200) and B (HUMN-201) develop historical understandings of the philosophical, social, political and economic issues that have significantly shaped human life. Course offerings for Humanities Core A include a thematic or regional emphasis, and date from antiquity through 1500. Humanities Core B explores the emergence of the modern era from a global perspective (approximately 1500–1900). These courses enhance analytic skill and develop oral and written expression to prepare students for the critical theory sequence and other advanced work. Prerequisites include English Composition A and B.

Mathematics

A college-level mathematics course designed to advance basic competency.

Science

A science course covering the theory and history of such topics as astronomy, biology, and physics.

Social Science

A focused examination of social systems such as psychology, history, and political science.

Studies in Global Culture

Coursework that concentrates on the contributions of diverse culture; ethnicities, genders and sexual orientations not focused upon in the standard Western/European curriculum.

Liberal Arts Elective

Any liberal arts course.

CS-300-Critical Theory A
Critical Theory A (CS-300) provides students with a strong foundation in the theoretical projects that most contribute to an analysis of the contemporary world, including semiotics, Marxism, psychoanalysis, post structuralism, feminist theory, and postcolonial theory. While these modes of critical inquiry greatly enhance understandings of social life in the broadest possible sense, the course focuses on analyzing multiple forms of cultural production including visual images, various genres of writing and the "texts" of commercial culture. The course develops written and verbal analytic skills with the goal of enriching the quality of students' thought, discourse, and artistic production.

CS-301-Critical Theory B
Critical Theory B (CS-301) are special topics courses that build upon the theoretical foundations of Critical Theory A. Critical Theory B is required for all BA and BFA students.

ART HISTORY REQUIREMENTS

Global Art History
A course focused upon varied aspects of art history from prehistory to the Middle Ages.

Modernism and Modernity
A course focused upon varied aspects of art history from the Renaissance to the mid-twentieth century.

Contemporary Art Now
A course focused upon contemporary art in North America and Europe from the 1950s to the present.

Art History Elective
Any undergraduate art history course.

History of the Major
A course focused on the history of the medium.

OFF-CAMPUS STUDY REQUIREMENT

The San Francisco Bay Area is a nucleus for innovative and renowned art institutions and organizations. The off-campus requirement ensures SFAI students the opportunity to actively engage with this community. It also helps students to gain important insight, experience, and skills to succeed after graduation and facilitates the pivotal link between the classroom, the studio, and the world outside the academic institution. Students may elect to take a class off-campus, to participate in a domestic or international faculty-led program or the AICAD mobility program, or to enroll in the internship class. All undergraduate students are required to complete six units of off-campus study toward their degree. Students who transfer in a minimum of 45 units are required to complete 3 units. For Second Degree students who transfer in 90 units, the requirement is waived.

Study/Travel
Study/travel is offered during the summer and winter sessions to a variety of places in the United States and abroad. Through a combination of travel and formal classes, study/travel immerses a student in the history and culture of a particular place. Study/travel ranges in duration, the minimum being two weeks.

Internships
Internships are an opportunity for students to develop an extended relationship with a group, nonprofit or business. The goal is for students to experience the broader world of work, career, and community.

International Exchange
International exchange programs allow SFAI undergraduate students to study for one semester at an exchange partner institution in another country while being officially registered at SFAI. All tuition payments are made to SFAI, and all credits are fully transferable to the undergraduate program. SFAI has established exchange programs with the following international schools:

Akademie Výtvarnych Umení – Prague, Czech Republic
Bezalel Academy of Arts and Design – Jerusalem, Israel
Chelsea College of Art and Design – London, England
École Nationale Supérieure des Beaux-Arts – Paris, France
Glasgow School of Art – Glasgow, Scotland
Gerrit Rietveld Academie – Amsterdam, Holland
Korea National University of the Arts – Seoul, Korea
Valand School of Fine Arts – Goteborg, Sweden

AICAD Mobility Program
The AICAD Mobility program offers undergraduate students an opportunity to participate in a one-semester exchange program at another US or Canadian art school. The program is sponsored by the Association of Independent Colleges of Art and Design.

For Fall 2011, the following courses satisfy the Studies in Global Cultures Requirement

ARTH-220-1	Veiling and Revealing: Screens, Canvases and Voyeurism in Western Art
CS-220-1/ NG-220-1	Instant City: Emergent Urban Design Strategies
CS-290-1	Interdisciplinary Research Colloquium
ENGL-101-2	English Comp B (Non-Fiction Writing): Dark Tourism
ENGL-102-2	(Continuing Practices of Writing) The Trickster in Art and Literature
HUMN-200-2	Humanities Core A: From Antiquity through the Middle Ages: Encountering the Other through Love and War
HUMN-200-3	Humanities Core A: Witchcraft, Oracles, and Magic: Belief Systems of the Premodern World
HUMN-201-1	Humanities Core B: Zen and Minimalist Poetics
SOCS-102-1/ US-102-1	Mulitcultural Europe
SOCS-200-1/ US-200-1	Whose City? Urban Theory and Global Justice
US-296-1	City as Studio Practicum
DT-215-1/ FM-215-1	Urban Icons as Cultural Projections: Reflective American and French Visions of San Francisco and Paris
PH-215-1	Sacred and Profane I
PR-303-1	Art of the Street

For Fall 2011, the following courses satisfy the Critical Studies Elective Requirement

ENGL-101-1	English Comp B (Non-Fiction Writing): Food, Culture, and Society
ENGL-101-2	English Comp B (Non-Fiction Writing): Dark Tourism
ENGL-102-2	(Continuing Practices of Writing) The Trickster in Art and Literature
CS-220-1/ NG-220-1	Instant City: Emergent Urban Design Strategies
CS-231-1	Systems of Investigation: States of Awareness
CS-301-1	(Critical Theory B) Technoscience and Environmental Justice
HUMN-200-1	Humanities Core A: Authority and Resistance in Europe, 1000–1450
HUMN-200-2	Humanities Core A: From Antiquity through the Middle Ages: Encountering the Other through Love and War
HUMN-200-3	Humanities Core A: Witchcraft, Oracles, and Magic: Belief Systems of the Premodern World
DT-143-1	Beyond Looking: Sound Spaces, Sound Cultures
FM-142-1	The Contemporary Documentary
FM-220-1	Cinematography and Narrative Light
PH-220-1	Why & What is Documentary
PR-303-1	Art of the Street

For Fall 2011, the following courses satisfy the Urban Studies Elective Requirement

CS-220-1/ NG-220-1	Instant City: Emergent Urban Design Strategies
CS-301-1	(Critical Theory B) Technoscience and Environmental Justice
ENGL-101-2	English Comp B (Non-Fiction Writing): Dark Tourism
SCIE-115-1	Urban Ecology
SOCS-102-1/ US-102-1	Multicultural Europe
SOCS-200-1/ US-200-1	Whose City? Urban Theory and Global Justice
DT-215-1/ FM-215-1	Urban Icons as Cultural Projections: Reflective American and French Visions of San Francisco and Paris
FM-142-1	The Contemporary Documentary
NG-204-1	Installation: Anti-Object
NG-250-1	We Want the Airwaves
PH-304-1	Vernacular Landscape
PR-303-1	Art of the Street
SC-208-1	Art Like Architecture

BACHELOR OF FINE ARTS

Total units required for BFA degree: 120
Maximum units accepted in transfer: 60

No more than 24 units may be transferred into liberal arts and art history combined. No more than 12 units of major studio accepted as transfer credit. Up to 24 units maybe transferred into elective studio. All entering students are required to take a Writing Placement Examination upon matriculating.

Liberal Arts

Requirements (units)	33
Investigation and Writing*	3
Nonfiction Writing*	3
Humanities Core A	3
Humanities Core B	3
Science	3
Mathematics	3
Social Science	3
Studies in Global Culture	3
Elective	3
Critical Theory A+	3
Critical Theory B+	3

All BFA students must complete the liberal arts requirements for their degree.

**Writing Placement Examination required upon matriculation.*

+ Must be taken at SFAI.

Courses that fulfill the distribution requirements are indicated each semester in the course descriptions.

Design and Technology

Liberal Arts Requirements	33
Studio Requirements	72
Contemporary Practice	6
Conceptual Design and Practice	3
Collaborative Practice in Art, Design and Technology	3
Media Techniques Distribution	6
Communications Design Distribution	3
Designed Objects Distribution	3
Design and Technology Electives	15
Senior Review Seminar	3
Electives in any studio discipline	30
Art History Requirements	**15**
Global Art History	3
Modernism and Modernity	3
Contemporary Art Now	3
History of Design and Technology	3
Art History Elective	3
Total	**120**

Film

Liberal Arts Requirements	33
Studio Requirements	72
Contemporary Practice	6
Introduction to Film	3
History of Film or Special Topics in Film History	3
Distribution I	9
Advanced Film	3
Film Electives	15
Senior Review Seminar	3
Electives in any studio discipline	30
Art History Requirements	**15**
Global Art History	3
Modernism and Modernity	3
Contemporary Art Now	3
History of Film	3
Art History Elective	3
Total	**120**

BACHELOR OF FINE ARTS

Total units required for BFA degree: 120
Maximum units accepted in transfer: 60

New Genres

Liberal Arts Requirements	**33**
Studio Requirements	**72**
Contemporary Practice	6
New Genres I	3
Issues and Contemporary Artists	3
New Genres II	3
Installation Distribution	3
Video Distribution	3
Performance Document: Photoworks	3
New Genres Electives	15
Senior Review Seminar	3
Electives in any studio discipline	30
Art History Requirements	**15**
Global Art History	3
Modernism and Modernity	3
Contemporary Art Now	3
History of New Genres	3
Art History Elective	3
Total	**120**

Painting

Liberal Arts Requirements	**33**
Studio Requirements	**72**
Contemporary Practice	6
Drawing I	3
Painting I	3
Drawing Electives	9
Painting Electives	18
Senior Review Seminar	3
Electives in any studio discipline	30
Art History Requirements	**15**
Global Art History	3
Modernism and Modernity	3
Contemporary Art Now	3
Art History Electives	6
Total	**120**

Photography

Liberal Arts Requirements	**33**
Studio Requirements	**72**
Contemporary Practice	6
Photography I	3
Understanding Photography	3
Technical Electives	6
Digital Photography I	3
Digital Photography II	3
Conceptual Electives	6
History of Photography II	3
Photography Electives	6
Senior Review Seminar	3
Electives in any studio discipline	30
Art History Requirements	**15**
Global Art History	3
Modernism and Modernity	3
Contemporary Art Now	3
History of Photography I	3
Art History Elective	3
Total	**120**

BACHELOR OF FINE ARTS

Total units required for BFA degree: 120
Maximum units accepted in transfer: 60

Printmaking

Liberal Arts Requirements	**33**
Studio Requirements	**72**
Contemporary Practice	6
Printmaking I	3
Drawing I	3
Intermediate Printmaking	6
Advanced Printmaking	3
Printmaking Electives	18
Senior Review Seminar	3
Electives in any studio discipline	30
Art History Requirements	**15**
Global Art History	3
Modernism and Modernity	3
Contemporary Art Now	3
History of Printmaking	3
Art History Elective	3
Total	**120**

Sculpture/Ceramics

Liberal Arts Requirements	**33**
Studio Requirements	**72**
Contemporary Practice	6
Beginning Sculpture	6
Drawing	3
Intermediate Sculpture	6
Advanced Sculpture	6
Sculpture Electives	9
Interdisciplinary or New Genres Elective	3
Senior Review Seminar	3
Electives in any studio discipline	30
Art History Requirements	**15**
Global Art History	3
Modernism and Modernity	3
Contemporary Art Now	3
History of Sculpture	3
Art History Elective	3
Total	**120**

BACHELOR OF ARTS

Total units required for BA degree: 120
Maximum units accepted in transfer: 60

BA History and Theory of Contemporary Art

No more than 24 units may be transferred into studio and general electives combined. No more than 27 units of liberal arts accepted in transfer. No more than 9 units of art history accepted in transfer.

BA Urban Studies

No more than 36 units may be transferred into liberal arts, art history, and urban studies combined. No more than 24 units may be transferred into studio and general electives combined. All entering students are required to take a Writing Placement Examination upon matriculating.

Liberal Arts

Requirements (units)	**33**
Investigation and Writing*	3
Nonfiction Writing*	3
Humanities Core A	3
Humanities Core B	3
Science	3
Mathematics	3
Social Science	3
Studies in Global Culture	3
Elective	3
Critical Theory A+	3
Critical Theory B+	3

All BA students must complete the liberal arts requirements for their degree.

**Writing Placement Examination required upon matriculation.*

+ Must be taken at SFAI.

History and Theory of Contemporary Art

Liberal Arts Requirements	**33**
Art History, Theory, & Criticism Requirements	**54**
Studio Requirements	**15**
General Electives	**18**
Contemporary Practice	6
Global Art History	3
Modernity and Modernism	3
Contemporary Art Now	3
Dialogues in Contemporary Art	6
Art History Electives	18
Critical Studies Electives	15
Interdisciplinary Research Colloquium	3
Thesis Colloquium	3
General Electives	18
Elective in any studio discipline	9

Urban Studies

Liberal Arts Requirements	**33**
Urban Studies Requirements	**54**
Studio Requirements	**24**
General Electives	**18**
Contemporary Practice	6
Global Art History	3
Modernity and Modernism	3
Contemporary Art Now	3
Media and Cultural Geography	3
Urban Theory	3
Critical Studies Electives	9
City Studio Practicum	3
Urban Studies Electives	21
Interdisciplinary Research Colloquium	3
Thesis Colloquium	3
General Electives	18
Electives in any studio discipline	9

Graduate Curriculum and Degree Program Requirements

Major Listing

Full Time MFA Requirements

Low Residency MFA Program

MFA/PB Studio Space

MA/MFA/PB Sample Schedule

MFA
Full-time and Low-residency

PB
Post-Baccalaureate Certificate

Design and Technology

Film

New Genres

Painting

Photography

Printmaking

Sculpture/Ceramics

MA

Exhibition and Museum Studies

History and Theory of Contemporary Art

Urban Studies

MA/MFA
Dual Degree

History and Theory of Contemporary Art

GRADUATE CURRICULUM

Full-time MFA Requirements and Guidelines

The MFA program is intended to be a full-time, four-semester program of study. All MFA students are subject to the following policies:

MFA students have a maximum of three years to complete the degree. This includes time off for a leave of absence.

MFA students must enroll in at least three units of Graduate Tutorial and three units of Graduate Critique Seminar per semester.

No more than two Graduate Tutorials may be scheduled for each semester. Exceptions to this require permission from the Dean of Academic Affairs.

No more than two Graduate Critique Seminars may be scheduled for each semester. Exceptions to this require permission from the Dean of Academic Affairs.

Full-time status is achieved by enrolling in 12 credit hours during the Fall and Spring semesters. Part-time MFA students should discuss their academic plan with the Dean of Academic Affairs. To complete the program in two years, students need 15 units each semester.

MFA students must complete all outstanding coursework by the end of the summer session following participation in the MFA Graduate Exhibition.

Prerequisites: all students must enter the MFA Program with six units of art history: three units of modern or contemporary history/theory and three additional art history units. If needed, students may be requested to fulfill these prerequisites within their first year of MFA study at SFAI. These prerequisite art history credits will count towards a student's elective credit.

Teaching Assistant Stipends: graduate students who wish to be teaching assistants in the third or fourth semester of their graduate programs may apply prior to priority registration for the term in which they wish to TA. All teaching assistantships are limited to regularly scheduled on-campus courses and carry no academic credit. All selected students will be eligible for TA stipends.

MFA Graduate Exhibition: graduate students must register for the MFA Graduate Exhibition in their final semester. All graduating students must Register for the Spring MFA Graduate Exhibition and pay a MFA Graduate Exhibition and Catalogue fee of $300. No credits are awarded, but participation is required for the degree. Please note that there are mandatory MFA Graduate Exhibition meetings in both the fall and spring semesters, for example, fall MFA catalogue preparation meetings (dates, times and meeting rooms to be announced).

The Graduate Lecture Series is required for all first-year MFA, MA, and Dual Degree students and strongly recommended for all other graduate and Post-Bac students.

Low-residency MFA Program

Designed for working artists, teachers, and other art professionals, the Low-residency MFA curriculum broadens and advances the conceptual, critical, historical, and practical knowledge needed to develop and sustain an active contemporary studio practice. It features a flexible schedule that permits students to study with SFAI resident and visiting faculty for three or four summers. Students in the three-year program enroll in 20 units per year; students in the four-year program enroll in 15 units per year, for a total of 60 units.

MFA and PB Studio Space

The studios at the SFAI Graduate Center provide workspace for both the MFA and PB certificate programs. Studio spaces in the Graduate Center vary in size and function to accommodate the various needs (e.g., photographic, digital, sculptural) students may have during their time at SFAI. Students may be assigned to a group studio or to an individual studio, and assignments are based on information gathered from studio reservation forms and seniority in the program. Studios are for the specific use of creating work related to a student's degree and are not to be used for storage or living. MFA students to whom space is allocated space may retain their space for four consecutive semesters. Post-Baccalaureate students may retain their space for two consecutive semesters. Students must be registered for at least nine credits to be eligible for a studio. Students on a leave of absence are not eligible for studios. Students returning from a leave of absence are responsible for contacting the studio manager to make arrangements for studio space as early as possible. Studios are accessible 24 hours/day. Workshop equipment areas and checkout areas are open eight hours a day, Monday through Friday, and on weekends. AV checkout is open from 10:00 am to 6:00 pm, and the wood shop is open from noon to 6:00 pm. These areas are closed on all holidays and scheduled periods of maintenance.

Master of Fine Arts (full-time)

Graduate Tutorial	12
Graduate Critique Seminar	12
Electives	21
Art History	9
Critical Studies	6
Graduate Lecture Series	0
Intermediate Review	0
Final Review	0
MFA Graduation Exhibition	0
Total	**60**

Master of Fine Arts (low-residency)

Critical Studies	3
Art History	9
Critique Seminar	12
Guided Study/Winter and Summer Review	12
Electives	24
Intermediate Review	0
Final Review	0
Visiting Artist Lecture Series	0
MFA Graduation Exhibition	0
Total	**60**

Semester 1

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History	3
Critical Studies Seminar	3
Elective	3
Graduate Lecture Series	0

Semester 2

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History	3
Critical Studies Seminar	3
Elective	3
Graduate Lecture Series	0
Studio/Intermediate Review	0

Semester 3

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History	3
Electives	6

Semester 4

Graduate Critique Seminar	3
Graduate Tutorial	3
Elective	9
Final Review	0
MFA Graduation Exhibition	0
Total	**60**

Year 1

Graduate Critique Seminar	3
Art History	3
Electives	6
Guided Study/Winter Review	1.5 or 4
Guided Study/Summer	1.5 or 4

Year 2

Graduate Critique Seminar	3
Art History	3
Elective	3
Critical Studies	3
Intermediate Review	0
Guided Study/Summer	1.5 or 4
Guided Study/Summer	1.5 or 4

Year 3

Graduate Critique Seminar	3
Art History	3
Electives	6
Final Review (three-year program)	0
Guided Study/Summer	1.5 or 4
Guided Study/Summer	1.5 or 4
MFA Graduate Exhibition (three-year program)	0

Year 4

Graduate Critique Seminar	3
Art History	3
Electives	6
Final Review	0
Guided Study/Winter	1.5
Guided Study/Summer	1.5
MFA Graduate Exhibition	0
Total	**60**

Students enrolled in the three-year program will register for four units of Guided Study for Fall and Spring Semesters and be required to present more work during their Winter and Summer Reviews. Students enrolled in the four-year program will register for 1.5 units of Guided Study for Fall and Spring Semesters.

Master of Arts in History and Theory of Contemporary Art

Issues and Theories of Contemporary Art	3
Global Perspectives of Modernity	3
Culture Industry and Media Matters	3
Research and Writing Colloquium	3
Critical Studies Electives	6
Art History Seminar Electives	6
Cognates (other electives)	0
Graduate Lecture Series	0
Thesis I	6
Thesis II	6
Total	**42**

Semester 1

Global Perspectives of Modernity	3
Issues and Theories of Contemporary Art	3
Art History or Critical Studies Electives	6
Graduate Lecture Series	0

Semester 2

Research and Writing Colloquium	3
Culture Industry and Media Matters	3
Art History or Critical Studies Electives	6
Graduate Lecture Series	0

Semester 3

Cognate (other electives)	3
Thesis I: Independent Investigations	3
Thesis II: Collaborative Projects	3

Semester 4

Cognate (other electives)	3
Thesis I	3
Thesis II	3
Total	**42**

Master of Arts in Exhibition and Museum Studies

Research and Writing Colloquia	3
Global Perspectives of Modernity	3
Culture Industry and Media Matters	3
Theories of Art and Culture	3
Electives in Art History, Critical Studies, or Topics Seminars	9
Cognates (other electives)	9
Graduate Lecture Series	0
Thesis I	6
Thesis II	6
Practicum	6
Total	**48**

Semester 1

Global Perspectives of Modernity	3
Theories of Art and Culture	3
Cognate (other electives)	6
Electives in Art History, Critical Studies, or Topics Seminars	3
Graduate Lecture Series	0

Semester 2

Research and Writing Colloquia	3
Culture Industry and Media Matters	3
Cognate (other electives)	3
Electives in Art History, Critical Studies, or Topics Seminars	3
Graduate Lecture Series	0
Summer Practicum	6

Semester 3

Thesis I	3
Thesis II	3
Electives in Art History, Critical Studies, or Topics Seminars	3

Semester 4

Thesis I	3
Thesis II	3
Cognate (other electives)	3
Total	**48**

Post-Baccalaureate Certificate

Semester 1

Post-Baccalaureate Seminar	3
Art History (UG or GR)	3
Critical Studies Seminar (UG or GR)	3
Undergraduate electives	6

Semester 2

Post-Baccalaureate Seminar	3
Art History (UG or GR)	3
Tutorial (UG orGR)	3
Undergraduate electives	6
Total	**30**

Master of Arts in Urban Studies

Research and Writing Colloquium	3
Global Perspectives of Modernity	3
Culture Industry and Media Matters	3
Frameworks for Art and Urbanism	3
Urban Studies Seminar Electives	9
Cognates (other electives)	9
Practicum	6
Graduate Lecture Series	0
Thesis I	6
Thesis II	6
Total	**48**

Semester 1

Global Perspectives of Modernity	3
Frameworks for Art and Urbanism	3
Urban Studies Seminar Electives	3
Cognate (other electives)	3
Graduate Lecture Series	0

Semester 2

Research and Writing Colloquia	3
Culture Industry and Media Matters	3
Urban Studies Seminar Electives	3
Cognate (other electives)	3
Graduate Lecture Series	0
Summer Practicum	6

Semester 3

Thesis I	3
Thesis II	3
Seminar Electives	3

Semester 4

Thesis I	3
Thesis II	3
Cognate (other electives)	3
Total	**48**

Dual Degree Master of Arts in History and Theory of Contemporary Art/Master of Fine Arts (full-time)

Graduate Tutorial	12
Graduate Critique Seminar	12
Electives/Cognates	15
Art History Seminar Electives	9
Critical Studies	6
Graduate Lecture Series	0
Intermediate Review	0
Issues and Theories of Contemporary Art	3

Semester 1

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History Elective	3
Critical Studies Elective	3
Other Elective (includes studio)	3
Graduate Lecture Series	0

Semester 2

Graduate Critique Seminar	3
Graduate Tutorial	3
Art History Elective	3
Critical Studies Elective	3
Other Elective (includes studio)	3
Graduate Lecture Series	0
Graduate Studio Intermediate Review	0

Semester 3

Graduate Critique Seminar	3
Graduate Tutorial	3
Issues and Theories of Contemporary Art	3
Global Perspectives on Modernity	3
Art History/Critical Studies/ Exhibition and Museum Studies Elective	3

Global Perspectives of Modernity	3
Culture Industry and Media Matters	3
Research and Writing Colloquia	3
Thesis I	6
Thesis II	6
Final Review	0
MFA Graduate Exhibitions	0
Total	**78**

Semester 4

Graduate Critique Seminar	3
Graduate Tutorial	3
Research and Writing Colloquium	3
Culture Industries and Media Matters	3
Art History/Critical Studies/ Exhibition and Museum Studies Elective	3
Graduate Studio Final Review	0
MFA Graduate Exhibition and Catalogue	0

Semester 5

Thesis I	3
Thesis II	3
Teaching Practicum or Art History or Critical Studies Elective	3

Semester 6

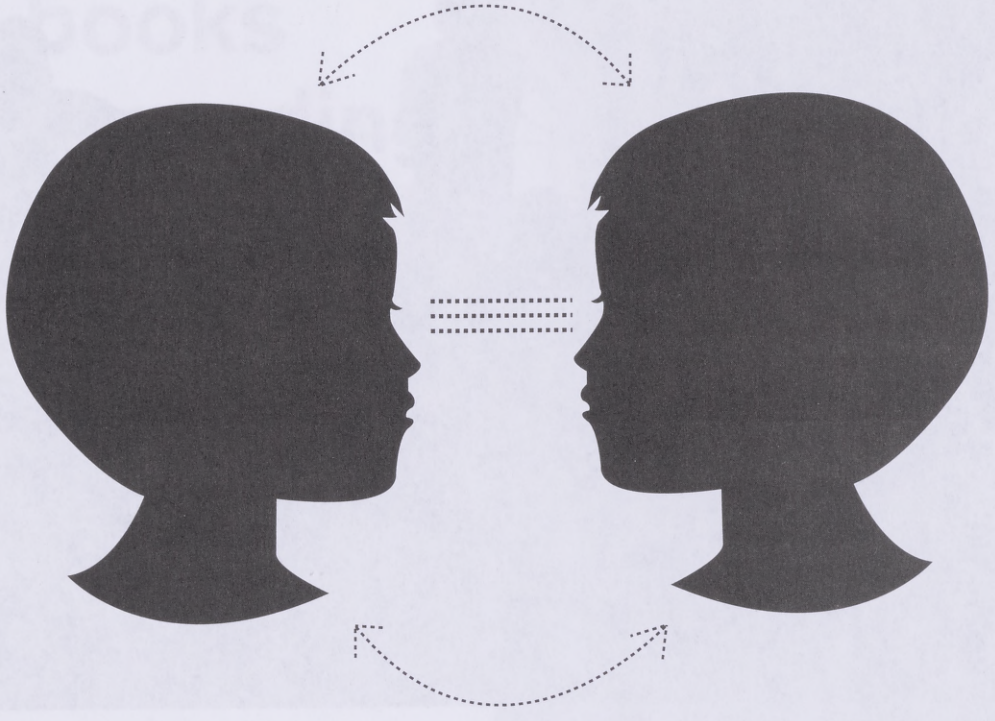
Thesis I	3
Thesis II	3
Teaching Practicum or Art History or Critical Studies Elective	3

Features

Pathways to Study

We Asked the Faculty

PATHWAYS TO STUDY



Pathways to Study are intercurricular topics that cut across the course offering within the School of Studio Practice and the School of Interdisciplinary Studies. For Fall 2011, we focus on collaborative systems and environments and ecology.

We invite you to explore this pathway to study as you choose your fall courses and to look for new ones in the coming semesters.

COLLABORATIVE SYSTEMS

In today's expanded universe of interdisciplinary practice, it is not feasible to envision and utilize, let alone pay for, all the techniques, materials, skills, or ideas necessary to successfully complete complex projects. Because of this, working in collaborative teams is becoming a standard and respected system for success. Familiarity with the social and organizational structures of working in teams is important for productive interaction and interdisciplinary innovation. The following classes foster collaborative strategies and techniques for the conception and completion of class projects:

Courses	
US-296-1	City as Studio Practicum
DT-150-1/SC-150-1	Electronics and Activating Objects
DT-211-1	Collaborative Practice in Art, Design and Technology
DT-215-1/FM-215-1	Urban Icons as Cultural Projections: Reflective American and French Visions of San Francisco and Paris
FM-110-1	Electrographic Sinema
FM-142-1	The Contemporary Documentary
FM-204-1	Digital Cinema I
FM-301-1	Advanced Film: Imagining Disaster
IN-114-1	Collage
NG-201-1	Hybrid Forms
NG-250-1	We Want the Airwaves
PR-303-1	Art of the Street

PATHWAYS TO STUDY

PHOTO BY
JOHN ROLOFF

ENVIRONMENTS AND ECOLOGY

Academic study and studio practices that produce results and foster the rejuvenation of the environment are important areas of study for today's artists and designers. This pathway enables students to explore the tools and concepts required to create innovative solutions and prototypes that stimulate new ways of thinking about social and environmental responsibility. Interdisciplinary investigations including the science of biotic systems and their cultural history, urban design, food production, green architecture, art materiality, strategies for research, urban media interventions, collaboration, and catastrophe are all envisioned and recognized in the context of making work that matters. The diversity of approaches as suggested by the following list of fall semester classes are emblematic of how today's artists can define and produce a variety of ecological and environmental work in a range of media.

Courses

CS-220-1/ NG-220-1	Instant City: Emergent Urban Design Strategies
CS-231-1	Systems of Investigation: States of Awareness
CS-290-1	Interdisciplinary Research Colloquium
CS-301-1	Critical Theory B: Technoscience and Environmental Justice
ENGL-101-1	English Comp B (Non-Fiction Writing): Food, Culture and Society
ENGL-101-2	English Comp B (Non-Fiction Writing): Dark Tourism
SCIE-115-1	Urban Ecology
US-200-1/ SOC-200-1	Whose City? Urban Theory and Global Justice
DT-143-1	Beyond Looking: Sound Spaces, Sound Cultures
DT-211-1	Collaborative Practice in Art, Design and Technology
FM-301-1	Advanced Film: Imaging Disaster
PA-207-1	Better Painting through Chemistry: Tools and Techniques
PA-211-1	Night Painting
PH-304-1	Vernacular Landscape
PR-303-1	Art of the Street
SC-208-1	Art Like Architecture

What books are you reading right now, or what books are on your shelf to read soon?

PHOTO BY
TODD HIDO

* **RACHEL CARSON'S** "Silent Spring"
* **MARGARET MURIE'S** "Two in the Far North"
* **RICHARD NELSON'S** "The Island Within"
* **REBECCA SOLNIT'S** "Storming the Gates of Paradise: Landscapes for Politics"

– **DEBRA BLOOMFIELD**, PHOTOGRAPHY

* **JAMES J. O'DONNELL'S** "Avatars of the Word"
* **FRANK R. WILSON'S** "The Hand: How Its Use Shapes the Brain, Language, and Human Culture"
* **DAVE EGGERS'** "Zeitoun"

– **MACY CHADWICK**, PRINTMAKING

* **MALBOROUGH GALLERY'S** "Ad Reinhardt: Black Paintings 1951–1957"
* **FRANCIS DAVIS'** "Bebop and Nothingness: Jazz and Bebop at the End of the Century"
* **EMMA DEXTER'S** "Vitamin D: New Perspectives in Drawing"

– **CARLOS VILLA**, PAINTING

* **MICHAEL WARNER'S** "The Trouble With Normal: Sex, Politics, and the Ethics of Queer Life"
* **ALEJO CARPENTIER'S** "The Kingdom of This World"
* **SAMUEL WEBER'S** "Institution and Interpretation"

– **PAUL KLEIN**, DESIGN AND TECHNOLOGY

Course Schedule

How to Read the Course Schedule

Room Locations and Abbreviations

Course Schedule

HOW TO READ THE COURSE SCHEDULE

❶ ❷ ❸
ARTH-100-01

1 The letters on the left of the first hyphen indicate the discipline in which the course is offered.

2 The number between the two hyphens indicates the level of the course. *(see below)*

000	Skill Development
100	Beginning to Intermediate
200	Intermediate
300	Intermediate to Advanced
400	Post-Baccalaureate
500	Graduate Level

3 The number on the right of the second hyphen indicates the section of the course.

Period I	9:00 am–11:45 am
Period II	1:00 pm–3:45 pm
Period III	4:15 pm–7:00 pm
Period IV	7:30 pm–10:15 pm

800 Chestnut St. Campus

DMS2	Digital Media Studio
MCR	McMillian Conference Room
LH	Lecture Hall
PSR	Photo Seminar Room (above Studio 16A)
1, 2, 3	Printmaking Studios
8, 26	Film Studios
9,10	New Genres Studios
13, 14	Drawing Studios
16A	Photo Studio (up stairway, past Student Affairs)
16C	Seminar Room (up stairway, past Student Affairs)
105, 106	Sculpture Studios
113	Interdisciplinary Honors Studios
114	Painting Studio
115	Stone Painting Studio
116	Painting Studio
117	Interdisciplinary Studio
18	Seminar Room (beyond Student Affairs)
20A	Digital Media Studio (lower level, near Jones St. Entrance)
20B	Seminar Room (near Jones St. entrance)

2565 Third Street Graduate Center

3LH	Third Street Lecture Hall
3SR1	Third Street Seminar Room #1
3SR2	Third Street Seminar Room #2
3SR3	Third Street Seminar Room #3
3SR4	Third Street Seminar Room #4
3RR	Third Street Reading Room (behind lounge)
3INST A	Third Street Installation Room A

FALL 2011 UNDERGRADUATE COURSES
SCHOOL OF INTERDISCIPLINARY STUDIES

Course Code	Title	Faculty	Day	Time	Location
ART HISTORY					
ARTH-100-1	Foundations in Global Art History	Nicole Archer	T	4:15–7:00	18
ARTH-102-1	Contemporary Art Now: 1945–present	TBA	F	9:00–11:45	18
ARTH-202-1	Dialogues in Contemporary Art: Theory and Practice	Glen Helfand	M	4:15–7:00	18
ARTH-220-1	Veiling and Revealing: Screens, Canvases and Voyeurism in Western Art	Laura Fantone	M	9:00–11:45	18
ARTH-220-2	Histories of Art and Empire	Ginger Hill	TH	9:00–11:45	18
ARTH-328-1	Arts of India	Claire Daigle	TH	1:00–4:15	18
ARTH-390-1	Thesis Colloquium	TBA			
ARTH-398-1	Directed Study	TBA			
CRITICAL STUDIES					
CS-220-1/ NG-220-1	Instant City: Emergent Urban Design Strategies	Raúl Cárdenas	T	9:00–11:45	MCR
CS-231-1	Systems of Investigation: States of Awareness	Meredith Tromble	M	7:30–10:15	18
CS-290-1	Interdisciplinary Research Colloquium	Thor Anderson	M	1:00–3:45	20B
CS-300-1	Critical Theory A	Robin Balliger	TH	1:00–3:45	MCR
CS-300-2	Critical Theory A	Eddie Yuen	T	4:15–7:00	MCR
CS-300-3	Critical Theory A	Terri Cohn	W	9:00–11:45	18
CS-301-1	Critical Theory B: Technoscience and Environmental Justice	Dale Carrico	T	9:00–11:45	18
ENGLISH					
ENGL-090-1	Language Support for Artists	Rebekah Sidman-Taveau	T/TH	1:00–3:45	20B
ENGL-095-1	Seeing and Writing: The Art of the Written Word	David Skolnick	T/TH	1:00–3:45	16C
ENGL-100-1	English Comp A: Investigation and Writing	Christina Boufis	T	1:00–3:45	18
ENGL-100-2	English Comp A: Investigation and Writing	David Skolnick	T	9:00–11:45	20B
ENGL-100-3	English Comp A: Investigation and Writing	Cameron MacKenzie	M	4:15–7:00	18
ENGL-100-4	English Comp A: Investigation and Writing	Robin Tremblay-McGaw	TH	4:15–7:00	MCR
ENGL 101-1	English Comp B (NonFiction Writing): Food, Culture, and Society	Christina Boufis	W	1:00–3:45	18
ENGL-101-2	English Comp B (NonFiction Writing): Dark Tourism	Ella Diaz	TH	9:00–11:45	20B
ENGL-102-1	Continuing Practices of Writing: Outcasts & Murderous Desires	Robin Tremblay-McGaw	W	4:15–7:00	18
ENGL-102-2	Continuing Practices of Writing: The Trickster in Art and Literature	Benjamin Perez	TH	4:15–7:00	16C

Course Code	Title	Faculty	Day	Time	Location
HUMANITIES					
HUMN-200-1	Humanities Core A: Authority and Resistance in Europe, 1000–1450	Andrej Grubacic	W	4:15–7:00	MCR
HUMN-200-2	Humanities Core A: From Antiquity through the Middle Ages	Carolyn Duffey	F	1:00–3:45	20B
HUMN-200-3	Humanities Core A: Witchcraft, Oracles, and Magic: Belief Systems of the Premodern World	Thor Anderson	TH	1:00–3:45	18
HUMN-201-1	Humanities Core B: Zen and Minimalist Poetics	Takeyoshi Nishiuchi	TH	9:00–11:45	MCR
MATH					
MATH-104-1	Mathematics of Information Visualization	Nick Lally	W	4:15–7:00	DMS2
MATH-105-1	The Mathematics of Graphics	Pietro Calogero	TH	9:00–11:45	DMS2
SCIENCE					
SCIE-114-1	Astronomy	Jim Gibson	TH	7:30–10:15	18
SCIE-115-1	Urban Ecology	Nik Bertulis	T	1:00–3:45	MCR
SOCIAL SCIENCE					
SOCS-102-1/ US-102-1	Multicultural Europe	Andrej Grubacic	TH	4:15–7:00	18
SOCS-200-1/ US-200-1	Whose City? Urban Theory and Global Justice	Eddie Yuen	W	1:00–3:45	MCR
URBAN STUDIES					
US-102-1/ SOCS-102-1	Multicultural Europe	Andrej Grubacic	TH	4:15–7:00	18
US-200-1/ SOCS-200-1	Whose City? Urban Theory and Global Justice	Eddie Yuen	W	1:00–3:45	MCR
US-296-1	City as Studio Practicum	Amy Berk	W	9:00–11:45	MCR
US-390-1	Thesis Colloquium	TBA			
US-398-1	Directed Study	TBA			

SCHOOL OF INTERDISCIPLINARY STUDIES

INTENSIVES

CONTEMPORARY PRACTICE

CP-100-1	Contemporary Practice: Form and Process	Amy Berk	M	9:00–11:45/ 1:00–3:45	26
CP-100-2	Contemporary Practice: Form and Process	Richard Berger	M	9:00–11:45/ 1:00–3:45	105/106
CP-100-3	Contemporary Practice: Form and Process	TBA	M	9:00–11:45/ 1:00–3:45	16C
CP-100-4	Contemporary Practice: Form and Process	Terri Cohn	M	9:00–11:45/ 1:00–3:45	14/2
CP-100-5	Contemporary Practice: Form and Process	Ian McDonald	M	9:00–11:45/ 1:00–3:45	DMS2 and MCR
CP-100-6	Contemporary Practice: Form and Process	Bijan Yashar	M	9:00–11:45/ 1:00–3:45	115

Course Code	Title	Faculty	Day	Time	Location
DESIGN AND TECHNOLOGY					
DT-101-1	Digital Literacy: Sound, Motion, Object	Andrew Benson	T/TH	7:30–10:15	DMS2
DT-113-1/ PR-113-1	Conceptual Design and Practice Photoshop, Illustrator, InDesign	JD Beltran	T/TH	4:15–7:00	DMS2
DT-116-1/ FM-116-1	Introduction 3D Modeling and Animation	Greg Lemon	W/F	9:00–11:45	DMS2
DT-143-1	Beyond Looking: Sound Spaces, Sound Cultures	Laetitia Sonami	W	4:15–7:00	20B
DT-150-1/ SC-150-1	Electronics and Activating Objects	Chris Palmer	M	4:15–10:15	105
DT-205-1/ DR-205-1	Illustration: Representing Information	Hugh D'Andrade	M/W	4:15–7:00	20B/13
DT-211-1	Collaborative Practice in Art, Design and Technology	Paul Klein/ Michella Rivera Gravage	W	9:00–3:45	20B
DT-215-1/ FM-215-1	Urban Icons as Cultural Projections: Reflective American and French Visions of San Francisco and Paris	Michella Rivera Gravage	T/TH	9:00–11:45	DMS2/26
DRAWING					
DR-120-1	Drawing I and II	Fred Martin	T/TH	4:15–7:00	14
DR-120-2	Drawing I and II	Bruce McGaw	W/F	1:00–3:45	13
DR-200-1	Drawing II and III	Jeremy Morgan	T/TH	1:00–3:45	14
DR-202-1	Anatomy	Brett Reichman	T/TH	9:00–11:45	13
DR-205-1/ DT-205-1	Illustration: Representing Information	Hugh D'Andrade	M/W	4:15–7:00	20B/13
DR-206-1/ FM-206-1	Expanded Storyboards: Drawing as Narrative	Dewey Crumpler	T/TH	9:00–11:45	14
DR-209-1	Art on Paper	Frances McCormack	W/F	1:00–3:45	14
DR-220-2/ NG-220-2	Conceptual Drawing	Keith Boadwee	M/W	9:00–11:45	13
FILM					
FM-101-1	Introduction to Film	Anjali Sundaram	T/TH	9:00–11:45	26/16A
FM-102-1	Technical Fundamentals of Filmaking	Jeff Rosenstock	W	4:15–7:00	26
FM-110-1	Electrographic Sinema	George Kuchar	F	9:00–11:45	8
FM-116-1/ DT-116-1	Introduction 3D Modeling and Animation	Greg Lemon	W/F	9:00–11:45	DMS2
FM-142-1	The Contemporary Documentary	Michael Fox	TH	1:00–3:45	26
FM-204-1	Digital Cinema I	Michelle Rivera Gravage	T/TH	4:15–7:00	DMS/26
FM-206-1/ DR-206-1	Expanded Storyboards: Drawing as Narrative	Dewey Crumpler	T/TH	9:00–11:45	14
FM-215-1/ DT-215-1	Urban Icons as Cultural Projections: Reflective American and French Visions of San Francisco and Paris	Paul Klein	T/TH	9:00–11:45	DMS2/26
FM-220-1	Cinematography and Narrative Light	Hiro Narita	M/W	9:00–11:45	8
FM-220-2	Editing Film, Video and Soundtrack	Dan Olmsted/ Jay Boekelheide	T/TH	1:00–3:45	DMS
FM-301-1	Advanced Film: Imagining Disaster	Anjali Sundaram	W/F	1:00–3:45	26
FM-380-1	Undergraduate Tutorial	George Kuchar	TH	1:00-3:45	8

Course Code	Title	Faculty	Day	Time	Location
INTERDISCIPLINARY					
IN-114-1	Collage	Carlos Villa	T/TH	1:00–3:45	117
IN-390-1	Senior Review Seminar	Reagan Louie	W	9:00–11:45	16C
IN-391-1	Honors Studio				
IN-393-1	AICAD Mobility / International Exchange				
IN-396-1	Internship	Sarah Ewick	M	4:15–7:00	MCR
IN-399-1	Independent Study				
NEW GENRES					
NG-101-1	New Genres I	Tony Labat	F	9:00–11:45/ 1:00–3:45	9
NG-101-2	New Genres I	Whitney Lynn	T/TH	1:00–3:45	9/10
NG-110-1	Beginning Video	Julio Morales	TH	4:15–7:00/ 7:15–10:00	9
NG-140-1	History of New Genres	Sharon Grace	T	4:15–7:00	LH
NG-201-1	Hybrid Forms	Ranu Mukherjee	T/TH	9:00–11:45	10
NG-204-1	Installation	Sharon Grace	M/W	1:00–3:45	10/9
NG-206-1	Photoworks: Conceptual Photography	Rebecca Goldfarb	T/TH	1:00–3:45	10/9
NG-220-1/ CS-220-1	Instant City: Emergent Urban Design Strategies	Raúl Cárdenas	T	9:00–11:45	MCR
NG-220-2/ DR-220-2	Conceptual Drawing	Keith Boadwee	M/W	9:00–11:45	13
NG-220-3	Art by Instruction	Whitney Lynn	W/F	1:00–3:45	10
NG-250-1	We Want the Airwaves	Julio Morales	M/W	7:15–10:00	10
NG-307-1	Advanced Projects	Jennifer Locke	T/TH	9:00–11:45	9
NG-380-1	Undergraduate Tutorial	Allan deSouza	F	1:00–3:45	DMS2
PAINTING					
PA-120-1	Painting I and II	Carlos Villa	T/TH	4:15–7:00	115
PA-120-2	Painting I and II	Bruce McGaw	W/F	9:00–11:45	116
PA-200-1	Painting II and III	Pegan Brooke	F	9:00–11:45/ 1:00–3:45	115
PA-200-2	Painting II and III	Jeremy Morgan	T/TH	4:15–7:00	116
PA-200-3	Painting II and III	Taravat Talepesand	M/W	9:00–11:45	117
PA-207-1	Better Painting through Chemistry: Tools and Techniques	Matt Borruso	F	9:00–11:45/ 1:00–3:45	117
PA-208-1	Painting Culture	Dewey Crumpler	T/TH	1:00–3:45	116
PA-211-1	Night Painting	Fred Martin	T/TH	7:30–10:15	114
PA-220-1	Human Figure/Human Presense	Caitlin Mitchell-Dayton	M/W	4:15–7:00	116
PA-380-1	Undergraduate Tutorial	Jeremy Morgan	W	9:00–11:45	115
PA-380-2	Undergraduate Tutorial	Brett Reichman	T	1:00–3:45	117
PA-380-3	Undergraduate Tutorial	Carlos Villa	TH	9.00–11:45	117
PA-380-4	Undergraduate Tutorial	Josephine Taylor-Tobin	W	1:00–3:45	117

Course Code	Title	Faculty	Day	Time	Location
PHOTOGRAPHY					
PH-101-1	Photography I	Alice Shaw	T/TH	9:00–11:45	16C/ Photo Lab
PH-101-2	Photography I	Sean McFarland	M/W	4:15–7:00	16C
PH-102-1	Materials and Methods	Susannah Hays	M/W	9:00–11:45	16A
PH-110-1	Photography II: Understanding Photography	Muffy Kibbey	M/W	1:00–3:45	8
PH-111-1	The Digital Book	Michael Creedon / John Demerritt	F	9:00–11:45/ 1:00–3:45	16A/20A
PH-120-1	Digital Photography I	Jack Fulton	T/TH	1:00–3:45	20A
PH-120-2	Digital Photography I	Thom Sempere	M/W	1:00–3:45	20A
PH-140-1	History of Photography	Reagan Louie	M	1:00–3:45	18
PH-215-1	Sacred and Profane I	Linda Connor	M/W	7:30–10:15	16A
PH-220-1	Why & What is Documentary	Darcy Padilla	T/TH	4:15–7:00	16A
PH-221-1	Digital Photography II	Liz Steketee	T/TH	9:00–11:45	20A
PH-250-1	Visual Translations	John Priola	T/TH	7:30–10:15	16A
PH-303-1	Conversations with Contemporary Photography	Linda Connor	W/F	1:00–3:45	16A
PH-304-1	Venacular Landscape	Henry Wessel	T/TH	9:00–11:45	16A
PH-380-1	Undergraduate Tutorial	Reagan Louie	M	9:00–11:45	16A
PH-381-1	Special Projects	Henry Wessel	T/TH	1:00–3:45	16A
PRINTMAKING					
PR-102-1	Etching	Timothy Berry	M/W	1:00–3:45	1
PR-106-1	Artists Books: Structures and Ideas	Macy Chadwick / Charles Hobson	F	9:00–11:45/ 1:00–3:45	2 and 3
PR-107-1	Relief I	Juan Fuentes	T/TH	1:00–3:45	2
PR-111-1	Screen Printing I	Amy Todd	T/TH	9:00–11:45	1 and 2
PR-113-1/ DT-113-1	Conceptual Design and Practice Photoshop, Illustrator, InDesign	JD Beltran	T/TH	4:15–7:00	DMS2
PR-204-1	Lithography II	Gordon Kluge	T/TH	4:15–7:00	2 and 3
PR-208-1	Drawing and Painting to Print	Timothy Berry	M/W	9:00–11:45	1
PR-303-1	Art of The Street	Aaron Terry	M/W	4:15–7:00	2
PR-380-1	Undergraduate Tutorial	Amanda Hughen	F	9:00–11:45	16A
SCULPTURE/CERAMICS					
CE-100-1	Ceramics I: Fabrication	Ian McDonald	T/TH	9:00–11:45	106
CE-200-1	Surfaces: Illusion /Abstraction	John Defazio	T/TH	4:15–7:00	106/20B
SC-100-1	3D Strategies I: Beginning Sculpture	Richard Berger	T/TH	1:00–3:45	105
SC-150-1/ DT-150-1	Electronics and Activating Objects	Chris Palmer	M	4:15–10:00	105
SC-200-1	Processes of Replication	Kathryn Spence	M/W	9:00–11:45	106
SC-203-1	Kinetic Sculpture: Figuration	Richard Berger	T/TH	9:00–11:45	105
SC-208-1	Art like Architecture	John Roloff	M/W	1:00–3:45	105
SC-380-1	Undergraduate Tutorial	John Defazio	F	9:00–11:45	105

FALL 2011 GRADUATE COURSES
SCHOOL OF INTERDISCIPLINARY STUDIES

Course Code	Title	Faculty	Day	Time	Location
ART HISTORY					
ARTH-501-1	Issues and Theories of Contemporary Art	Nicole Archer	TH	1:00–3:45	3LH
ARTH-502-1	Min(d)ing the Canon	Claire Daigle	F	1:00–3:45	LH
ARTH-510-1/ US-510-1	Frameworks for Art and Urbanism	Laura Fantone	W	1:00–3:45	3LH
ARTH-520-1	Theater, Art and Their Doubles	Frank Smiegel	W	7:30–10:15	3LH
ARTH-520-2	Histories and Theories of Photography	Ginger Hill	T	9:00–11:45	LH (Chestnut)
ARTH-520-3	Realism in European and American Cinemas, 1945–Present	Alexander Green	F	9:00–11:45	3SR3
ARTH-533-1	Re-Figuring the Ground: Critical Perspectives on Contemporary Painting	Mark Van Proyen	M	7:30–10:15	3LH
ARTH-590-1/ EMS-590-1/ US-590-1	Thesis I: Independent Investigations	Dale Carrico	T	4:15–7:00	3LH
ARTH-591-1/ EMS-591-1/ US-591-1	Thesis II: Collaborative Projects	Meg Shiffler	M	9:00–11:45	3SR3
ARTH-598-1	Directed Study	TBA			
CRITICAL STUDIES					
CS-500-1	Concepts of Creativity	Meredith Tromble	M	1:00–3:45	3LH
CS-500-2	Intersections of Art, Law and Cultural Property	JD Beltran	T	9:00–11:45	3LH
CS-501-1	Global Perspectives on Modernity	Robin Balliger	T	1:00–3:45	3LH
CS-501-2	Global Perspectives on Modernity	Carolyn Duffey	M	4:15–7:00	3LH
CS-520-1/ US-520-1	Landscapes: Sensory Architecture/Geographies	Raúl Cárdenas	M	9:00–11:45	3LH
CS-520-2	Grasping at the Real	Cameron McKenzie	W	9:00–11:45	LH (Chestnut)
EXHIBITION AND MUSEUM STUDIES					
EMS-501-1	Critical Histories of Museums and Exhibitions	Rudolph Freiling	TH	9:00–11:45	3LH
EMS-512-1/ US-512-1	Urban Remapping: Identity and Memory in the 21st Century City	Ella Diaz	T	9:00–11:45	3SR3
EMS-520-1	The History of the Concept of the Public	Dominic Willsdon	F	9:00–11:45	3LH
EMS-520-2	Toward New Museums	Paolo Polledri	W	4:15–7:00	3LH
EMS-590-1/ ARTH-590-1/ US-590-1	Thesis I: Independent Investigations	Dale Carrico	T	4:15–7:00	3LH
EMS-591-1/ ARTH-591-2/ US-591-1	Thesis II: Collaborative Projects	Meg Shiffler	M	9:00–11:45	3SR3

Course Code	Title	Faculty	Day	Time	Location
URBAN STUDIES					
US-510-1/ ARTH-510-1	Frameworks for Art and Urbanism	Laura Fantone	W	1:00–3:45	3LH
US-512-1/ EMS-512-1	Urban Remapping: Identity and Memory in the 21st Century City	Ella Diaz	T	9:00–11:45	3SR3
US-520-1/ CS-520-1	Landscapes: Sensory Architecture/Geographies	Raul Cardenas	M	9:00–11:45	3LH
US-590-1/ ARTH-590-1/ EMS-590-1	Thesis I: Independent Investigations	Dale Carrico	T	4:15–7:00	3LH
US-591-1/ ARTH-591-1/ EMS-591-1	Thesis II: Collaborative Projects	Meg Shiffler	M	9:00–11:45	3SR3
OTHER DISCIPLINARY STUDY OFFERINGS					
IN-500-1	Graduate Art History Practicum	Ginger Wolfe Suarez	W	9:00–11:45	3LH
IN-503-1	Topics in Linguistics for Non-Native Speakers of English	Rebekah Sidman-Taveau	W	1:00–3:45	LH (Chestnut)

SCHOOL OF STUDIO PRACTICE

GRADUATE STUDIO ELECTIVES

NG-510-1	Alternative Contexts	Allan deSouza	TH	1:00–3:45	3SR1
NG-511-1	Making... and The Making Of	Tony Labat	W	9:00–11:45	3SR2
PA-510-1	Winifred Johnson Clive Foundation Distinguished Visiting Fellows Seminar	Mark Van Proyen	W	7:30–10:15	3SR1
PA-511-1	In the Nude: The Figure as Fact and Concept	Brett Reichman	TH	4:15–7:00	117
SC-510-1	The Return of Craft	Ian McDonald	T	1:00–3:45	3SR1/106

CRITIQUE SEMINARS

GR-500-1	Graduate Critique Seminar	Paul Klein	TH	1:00–3:45	3SR3
GR-500-2	Graduate Critique Seminar	Meredith Tromble	M	4:15–7:00	3SR3
GR-500-3	Graduate Critique Seminar	Keith Boadwee	W	1:00–3:45	3SR3
GR-500-4	Graduate Critique Seminar	Allan deSouza	TH	9:00–11:45	3SR3
GR-500-5	Graduate Critique Seminar	Sharon Grace	TH	1:00–3:45	3SR4
GR-500-6	Graduate Critique Seminar	Tim Sullivan	T	1:00–3:45	3SR3
GR-500-7	Graduate Critique Seminar	Pegan Brooke	TH	1:00–3:45	3SR2
GR-500-8	Graduate Critique Seminar	Amy Ellingson	T	4:15–7:00	3SR1
GR-500-9	Graduate Critique Seminar	Yoon Lee	M	4:15–7:00	3SR4
GR-500-10	Graduate Critique Seminar	Jeremy Morgan	W	1:00–3:45	3SR1
GR-500-11	Graduate Critique Seminar	Henry Wessel	W	9:00–11:45	3SR1
GR-500-12	Graduate Critique Seminar	John Priola	T	1:00–3:45	3SR2
GR-500-13	Graduate Critique Seminar	Tim Berry	T	9:00–11:45	3SR1
GR-500-14	Graduate Critique Seminar	John Roloff	M	4:15–7:00	3SR1
GR-500-15	Graduate Critique Seminar	Lynn Hershman Leeson	W	9:00–11:45	3SR3
GR-500-16	Graduate Critique Seminar	Jeannene Przyblyski	TH	9:00–11:45	3SR2
GR-500-17	Graduate Critique Seminar	Reagan Louie	W	1:00–3:45	3SR2

Course Code	Title	Faculty	Day	Time	Location
GRADUATE TUTORIAL					
GR-580-1	Graduate Tutorial	Laetitia Sonami	T	4:15–7:00	3SR2
GR-580-2	Graduate Tutorial	Jennifer Locke	TH	1:00–3:45	3RR
GR-580-3	Graduate Tutorial	Ranu Mukherjee	M	9:00–11:45	3SR1
GR-580-4	Graduate Tutorial	Tim Sullivan	M	1:00–3:45	3SR2
GR-580-5	Graduate Tutorial	Pegan Brooke	TH	9:00–11:45	3SR1
GR-580-6	Graduate Tutorial	Dewey Crumpler	TH	4:15–7:00	3SR1
GR-580-7	Graduate Tutorial	Bruce McGaw	W	4:15–7:00	3SR1
GR-580-8	Graduate Tutorial	Leslie Shows	W	1:00–3:45	3SR4
GR-580-9	Graduate Tutorial	Taravat Talepasand	F	9:00–11:45	3SR1
GR-580-10	Graduate Tutorial	Alice Shaw	TH	1:00–3:45	3LH
GR-580-11	Graduate Tutorial	Linda Connor	W	4:15–7:00	3SR3
GR-580-12	Graduate Tutorial	Susannah Hays	W	9:00–11:45	3RR
GR-580-13	Graduate Tutorial	Amy Todd	T	1:00–3:45	3SR4
GR-580-14	Graduate Tutorial	John Defazio	TH	4:15–7:00	3SR3
GR-580-15	Graduate Tutorial	Kate Ruddle	TH	1:00–3:45	3INSTA
GR-580-16	Graduate Tutorial	Mildred Howard	M	1:00–3:45	3SR4
GRADUATE PRACTICUM					
EMS-588-1	Exhibition and Museum Studies Practicum	Hou Hanru			
GR-590-1	Entering Art Worlds: History, Theory, and Practice	Jennifer Rissler/ Zeina Barakeh	T	4:15–7:00	3SR3
US-588-1	Urban Studies Practicum	TBA			
POST-BACCALAUREATE SEMINAR					
PB-400-1	Post-Bac Seminar	Frances McCormack	W	9:00–11:45	3SR4
PB-400-2	Post-Bac Seminar	Jack Fulton	M	1:00–3:45	3SR1
GRADUATE LECTURE SERIES					
GR-502-1	Graduate Lecture Series	Tony Labat / Claire Daigle	F	4:30–6:30	LH (Chestnut)
GRADUATE REVIEWS					
GR-592-1	MFA Intermediate Review	Tony Labat			
GR-594-1	MFA Final Review	Tony Labat			
MA-592-1	MA Intermediate Review	Claire Daigle			
GRADUATE ASSISTANTSHIP					
GR-587-1	Graduate Assistantship				
GR-597-1	Teaching Assistantship				

Course Descriptions

Undergraduate Courses

Graduate Courses

School of Interdisciplinary Studies

All courses in the School of Interdisciplinary Studies may be used to fulfill the Liberal Arts Elective.

All courses are offered for 3 units unless otherwise specified.

Art History

ARTH-100-1 Foundations in Global Art History
Nicole Archer
Prerequisite: None
This course will survey global art and architecture from the beginnings of art production in the prehistoric period through the end of the Middle Ages. The material will be organized in rough chronology, focused week to week thematically within specific geographical regions and historical periods including the ancient cultures of Egypt, the Near East, Greece, Rome, China, India, Africa, the Islamic world, among others. Major topics will include the origins and development of systems of writing in relation to the visual arts; the multiple and foundational definitions of "art" in various contexts; art's relation to power and propaganda in the defining of empires and nations states as they develop; and the role of art in relation to myth, religion and ritual. The course will also focus on developing a critical vocabulary and set of concepts for understanding and articulating global visual art in both historical context and in relation to contemporary practices.
Satisfies Global Art History Requirement
This course is only offered in the fall semester

ARTH-102-1 Contemporary Art Now: 1945–present
TBA
Prerequisite: ARTH-101
This course traces the history of art from 1945 to the present, examining works in conjunction with the social, political, and philosophical events that inform and are touched by them, and focusing on their broader implications within a global discourse on art. Particular attention will be paid to the shifting nature of the art object, the relation between art and the political (broadly defined), artists' engagement with the institutional structures of their production and display, and the shifts in representational practice signaled by postmodernist and postcolonial theories. In all of these arenas, we will think together about how histories get written, artists get celebrated, consistency gets produced, and at what cost.
Satisfies Contemporary Art Now Requirement

ARTH-202-1 Dialogues in Contemporary Art: Theory and Practice
Glen Helfand
Prerequisites: ARTH-102, ENGL-101

This course will allow undergraduates to more fully engage with the artistic and intellectual possibilities represented by the distinguished roster of visiting artists and scholars hosted by SFAI each semester. Students in Dialogues in Contemporary Art will use the rich schedule of artist and scholar lectures, screenings, and more as the foundation for a syllabus that will encourage in-depth exploration of the work and thinking represented by these exemplary practices. Thus, each semester will cover a different range of artists, critics and scholars, providing opportunities to investigate the multiple theoretical and critical frameworks informing contemporary practice on a global scale. Students will attend lectures and presentations, be provided with additional reading and visual material for further inquiry, meet with visiting artists and scholars for further discussion and exchange, and use what they have learned in these forums as a resource "archive" for final papers and projects. Requirements include regular attendance at all lectures and discussions, intensive reading in the history and theory of contemporary art, and the demonstration of significant research work through a final project or paper on a topic determined in consultation with the instructor.

Satisfies Dialogues in Contemporary Art Requirement
Satisfies Art History Elective

ARTH-220-1
Veiling and Revealing: Screens, Canvases and Voyeurism in Western Art
Laura Fantone
Prerequisite: ARTH-101, ARTH-102

This course explores the various ways in which the operations of voyeurism characterize the representational conventions of Western Art. Students will compare the uses of the canvas and the screen in 19th and 20th century visual arts, and will consider their relation to novelty and otherness. Drawing upon the methodologies of post-colonialism, this course will analyze the ways in which visual artists have used forms of veiling and covering to challenge classical notions of visuality such as realistic representation, hyper-realism, transparency and immediacy. Topics will include the baroque's obsession with draping and folds; the unveiling of new forms of beauty in industrialization and technoculture; the discovery of "other worlds" (as in Orientalist painting); the masking behind cameras of experimental filmmakers; forms of self-revealing in artists' installations and body art; and the veiled female body as negating democracy and equality in contemporary debates on the politics of gender.

Satisfies Art History Elective
Satisfies Studies in Global Cultures Requirement

ARTH-220-2 Art and Empire: 1660–1830
Ginger Hill
Prerequisite: ARTH-101, ARTH-102

Focusing primarily on the British Isles, France, Americas, and the West Indies, this course will consider how global upheavals were negotiated through visual cultures during the long 18th century. As local understandings of self and community were radically transformed, artistic production fostered distinctly national identifications while simultaneously exceeding and undermining such artificial bounds. This course investigates how a wide range of visual objects—from paintings, medical and botanical illustrations, book engravings, maps, to maritime prints—forged and challenged these complex imagined communities. We'll define and question terms such as 'episteme,' the 'Atlantic' and 'circum-Atlantic,' 'surrogacy,' 'abolition,' and 'revolution.' All of these subjects will be approached through specific categories of inquiry: mapping, collecting, exchange, gender, and race, in order to understand how visual arts helped make and mask vastly different and quickly changing global sites and human relationships. Each class session will include lecture, discussion, and formal analyses of visual works.

Satisfies Art History Elective

ARTH-328-1 Arts of India
Claire Daigle
Prerequisite: ARTH-101, ARTH-102

This investigation of the arts of India combines art historical, thematic, and theoretical approaches and will move in rough chronology—from the ancient Indus Valley civilization and origins of Buddhism to Muslim Mughal and British colonial rule, Indian independence, the rise of Bollywood film—into the present context. The key points of focus will fall on the Hindu arts, in particular, with their rich iconography of multiple deities and complex ritual functions; and on contemporary practices as situated within a global framework. The course will draw frequently upon literature, film, popular culture and music and is scheduled to coincide with a number of related events and exhibitions in the Bay Area.

Satisfies Art History Elective

ARTH-390-1 Thesis Colloquium
TBA
Prerequisite: CS-300, CS-290

This course offers BA students in their last semester of study the opportunity to further explore and refine a research project begun in one of their major elective classes. Working with a faculty member, students will undertake a process of intensive investigation and writing that will culminate in the presentation of a thesis. Undergraduate theses may take a variety of forms; from a critical essay to exhibition catalogue, website, collaborative project, etc. In all cases, effective writing and rhetorical skills will be emphasized, and students will be challenged to expand their methodological and substantive command of a topic within their field of study.

Satisfies Requirement for BA in History and Theory of Contemporary Art

ARTH-398-1 Directed Study
Prerequisite: Junior Standing and Instructor Permission

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his or her faculty sponsor at least three times in the semester for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than 6 units of Directed Study in any one sem-ester, and no more than 12 units of Directed Study may apply to the degree.

CS-220-1/NG-220-1 Instant City: Emergent Urban Design Strategies
Raul Cardenas
Prerequisite: ENGL-101, NG-101

Archigram's "*Instant City*" (1968) was a speculative research project exploring possibilities for injecting metropolitan dynamics into other non-urban areas through temporary events, structures, mobile facilities and information technology. Examples include the form of a mobile technological event that drifts into underdeveloped towns via air (balloons) with provisional structures (performance/art spaces) in tow. Students will study formal vs. informal strategies for making the city, for designing environments (beyond monuments), and for imagining new forms of citizenship (beyond nationalism). The course will explore the idea of "referential landscapes" that intertwine sociopolitical, cultural, and economical structures into human environments, weaving these contexts into possibilities for activations and interventions of transdisciplinary practices. This course will include field trips and lectures, concluding with a proposal for an art project or document conducive to realization or publication.

Satisfies Critical Studies Elective
Satisfies New Genres Elective
Satisfies Urban Studies Elective
Satisfies Studies in Global Cultures Requirement

CS-231-1 Systems of Investigation: States of Awareness
Meredith Tromble
Prerequisite: ENGL-101

If you are reading this, you are awake. But what does that really mean? Consciousness—what it is and how it comes into existence—was famously called "the hard problem" by philosopher David Chalmers. This central mystery branches into many other questions: Are higher levels of thinking dependent on language? Do brain scans show what the subject is thinking? Is dreaming a prescient state of mind? What changes in consciousness when an individual becomes part of a mob? What influences do environment, culture, and religion exert on awareness? Students will explore these and related questions with the aid of images and texts from contemporary art, art history, cognitive science, linguistic anthropology, and religion. Examples of the philosophers, scientists and scholars assisting our investigation include José Luis Bermúdez, Antonio Damasio, Lynn Gamwell, and the Dalai Lama. Artists range from Hildegarde of Bingen and Gianlorenzo Bernini to Remedios Varo, Marcus Coates, Gongkar Gyatso, and Deborah Aschheim. This is a seminar course requiring attendance, reading, participation in discussion, and a final paper that may be accompanied by a work of art.

Satisfies Critical Studies Elective

CS-290-1 Interdisciplinary Research Colloquium
Thor Anderson
Prerequisite: HUMN-201

In this course, students will become familiar with a range of investigative and research methodologies (interviews, observation, participation, archival, etc.) and approaches to presentation (public interventions, exhibitions, performances, photography, video, etc.). The course is open to BA and BFA students who are encouraged to work within their emphasis area. Importantly, students will look at a wide range of issues. What role does the researcher play in research? Who is the subject, who the object? What is the impact of research itself on the researched? What are the ethical and moral considerations of research?

Satisfies Studies in Global Cultures Requirement
Satisfies Interdisciplinary Research Colloquium Requirement for History and Theory of Contemporary Art and Urban Studies
This course is only offered in the fall semester

CS-300 Critical Theory A
Robin Balliger (CS-300-1)
Eddie Yuen (CS-300-2)
Terri Cohn (CS-300-3)
Prerequisite: HUMN-201

Critical Theory A (CS-300) provides students with a strong foundation in the theoretical projects that most contribute to an analysis of the contemporary world, including semiotics, Marxism, psychoanalysis, post structuralism, feminist theory, and postcolonial theory. While these modes of critical inquiry greatly enhance understandings of social life in the broadest possible sense, the course focuses on analyzing multiple forms of cultural production including visual images, various genres of writing and the "texts" of commercial culture. The course develops written and verbal analytic skills with the goal of enriching the quality of students' thought, discourse, and artistic production.

Satisfies Critical Theory A Requirement

CS-301-1 (Critical Theory B) Technoscience and Environmental Justice
Dale Carrico
Prerequisite: CS-300

We use the word "natural" to denote the known as against the supernatural, to describe that which is susceptible to instrumental description as against the unscientific, to distinguish the conventional from the extraordinary, and wilderness from artifice, we use it to get at what is beyond utility in the sublime as well as to mark our imperfect understanding of systems on which we depend nevertheless for our survival. It is from these plural, problematic, promising vantages of the "natural" that we will grapple with Green discourses and practices in this course. What are the differences between "environmentalisms" as sites of identification, as subcultures, as movements, as political programs, as research programs, as rhetorical perspectives? How has Green education, agitation, organization, consciousness changed over time? How is Green changing now and in what ways does Greenness abide? We will read a number of canonical and representative environmentalist discourses and texts—from transcendentalism to Deep Ecology, to eco-feminism, to eco-socialism, to sustainable design and urban ecology—seeking to understand better what it means to read and write the world Greenly. Tracking through these texts each of us will struggle to weave together and testify to our own sense of the Green as an interpretive register, as a critical vantage, as a writerly skill-set, as a site of imaginative investment, and as a provocation to collective action and personal transformation.

Critical Theory B (CS-301) are special topics courses that build upon the theoretical foundations of Critical Theory A. Critical Theory B is required for all BA and BFA students.

Satisfies Critical Theory B Requirement
Satisfies Critical Studies Elective
Satisfies Urban Studies Elective

English

ENGL-090-1 English Language Support for Artists
Rebekah Sidman-Taveau
Prerequisite: None

This course is designed to support non-native speakers of English in their studies at the SFAI. Students will study academic reading and writing with an emphasis on texts relating to art and American culture. Students will practice strategies for reading effectively in a second language. They will have the opportunity to learn how to structure and edit essays in English. Students will also study listening and speaking with a focus on preparing students for participation in classroom discourse and critiques at SFAI. Students will develop their vocabulary and participate in discussions of daily language issues. Customized grammar and pronunciation lessons will be provided for students based on their needs.

Required for students based on TOEFL score and the results of the Writing Placement Exam

ENGL-095-1 Seeing and Writing: Art of the Written World
David Skolnick
Prerequisite: None

Pablo Picasso once said, "*We all know that art is not truth. Art is a lie that makes us realize the truth*". During this course, whether you agree, disagree, or don't know what he is talking about, you will learn how to explore, understand, and express your own views about the relationship between art, truth, and yourself. Your own art, the art of others, both famous and not, readings, video, and other media will be your raw material to develop a new way of thinking and expressing yourself coherently using the art of the written word.

Required for students based on the results of the Writing Placement Exam

ENGL-100 Investigation and Writing
Christina Boufis (ENGL-100-1)
David Skolnick (ENGL-100-2)
Cameron MacKenzie (ENGL-100-3)
Robin Tremblay-McGaw (ENGL-100-4)
Prerequisite: None

"*Research is formalized curiosity. It is poking and prying with a purpose*" (Zora Neale Hurston). Research is a crucial part of our creative process. In English 100, students will bring their creativity into contact with critical thinking and take their research cue from Zora Neale Hurston and explore what it means to formalize their curiosity through writing. To this end, students will learn how to read closely and how to interpret while engaging with many different kinds of texts; from poems, essays, stories and films, to their own prose. Throughout the course, students will focus on the ways in which our social worlds are shaped by language and what it means to determine a "truth" about something. Students will consider point of view in works of literature and cinema as a formal construction—that is, as an accomplishment of the imagination at once strategically and aesthetically made—as well as a social necessity. Students will also look at the role of the artist in society, and consider how point of view connects with creative vision.

Satisfies English Composition A Requirement

ENGL-101-1 English Comp B (NonFiction Writing): Food, Culture, and Society
Christina Boufis
Prerequisite: ENGL-100

Bring your appetite for good reading and writing as we explore the culture of food. From fast food to slow food and points in between, students will explore how food is both "commodity and metaphor," in Eric Schlosser's words. Students will see how food has altered the American landscape, and unpack the changing sociopolitical aspects of various food movements. In addition to Schlosser's *Fast Food Nation*, other culinary pit stops will include Michael Pollan's *The Omivore's Dilemma*, Barbara Kingsolver's *Animal, Vegetable, Mineral: A Year of Food Life*, as well as essays by MFK Fisher, Laurie Colwin, and excerpts from Julie Powell's *Julie and Julia.* Visually, students will feast on the movies *Food, Inc.*, and *Supersize Me.*

Satisfies English Composition B Requirement
Satisfies Critical Studies Elective

ENGL-101-2 English Comp B (NonFiction Writing):
Dark Tourism
Ella Diaz
Prerequisite: ENGL-100

Dark tourism is considered a rising industry in the 21st century, one that promotes travel to sites of former wars and genocide, natural disasters and human catastrophe. Following Hurricane Katrina in 2005, for example, Gray Line Bus Tours began offering a trip through the Ninth Ward, the residential area in New Orleans that was the most devastated by the storm and the levee break. In post-civil war Rwanda, "genocide sites" have emerged across the country. The Murambi Genocide Memorial is located at the site of a massacre of over 40,000 people and is now better known by name than the actual war in Rwanda. In this course, we will 'visit' several places that are known as dark tourism destinations. We will examine the nature of this trend in domestic and international tourism markets and ask if dark tourism is a 21st century phenomenon, connected to globalization, the age of information and changing industries; or, is travel to sites of disaster and tragedy a much older social process—a ritual related to a "universal" human experience?

Satisfies English Composition B Requirement
Satisfies Critical Studies Elective
Satisfies Urban Studies Elective
Satisfies Studies in Global Cultures Requirement

ENGL-102-1 (Continuing Practices of Writing)
Outcasts & Murderous Desires
Robin Tremblay-McGaw
Prerequisite: ENGL-100

According to the narrator in Carson McCullers novella, *The Ballad of the Sad Café*, "*People are never so free with themselves and so recklessly glad as when there is some possibility of commotion or calamity ahead.*" We'll test McCullers' narrator's proposition in *The Ballad of the Sad Café* (1951) and in several other texts as calamity becomes murder, including James M. Cain's pulp fiction novel *The Postman Always Rings Twice* (1934) and Jean Genet's play *The Maids* (1954). We'll also view two films, the 1946 film version of *Postman* with Lana Turner and the Wachowskis' 1996 crime thriller *Bound*. As we read and view these texts and productions from different time periods and countries, we'll explore the historical contexts of each, their constructions of race, gender, sexuality and class as they invent and re-interpret various literary and film conventions linking the outcast, desire, sexuality, crime, and murder.

ENGL-102 is designed for transfer students to hone their critical reading and writing skills, prepare them at the highest level for challenging coursework, and enhance their studio practice. While transfer students are given priority for this course, students needing to fulfill their second-semester writing ENGL-101 requirement may also elect to enroll in this class if space permits and with prior approval from the Director of the Writing Program. These students will be required to submit a writing portfolio at the end of the semester, just as they would in ENGL-101.

Satisfies English Composition B Requirement

ENGL-102-2 (Continuing Practices of Writing)
The Trickster in Art and Literature
Benjamin Perez
Prerequisite: ENGL-100

In this course students will investigate the trickster from two angles: students will examine the trickster from an interdisciplinary scholarly perspective (anthropological, folkloristic, historical, literary) and will examine the cultural role of the trickster and "tricksterness" as a possible resource for contemporary creative writers and visual artists. Students will study the near universal appearance and appeal of tricksters as well as the diversity within and between tricksters and trickster traditions. From religious (sacred) tricksters like the Coyote of North America and the Hermes of ancient Greece to secular (profane) tricksters like Brer Rabbit and Signifying Monkey, from creative writers like Ishmael Reed to historical figures like Frederick Douglass, from novels, short stories, and poems to folk tales and African American "toasts", students will immerse themselves in primary and secondary trickster materials to get at answers to three questions: what does it mean to be the trickster, why employ the trickster strategy, and what utility does "tricksterness" have for today's artists? Students will use Lewis Hyde's *Trickster Makes this World* as a primary text.

ENGL-102 is designed for transfer students to hone their critical reading and writing skills, prepare them at the highest level for challenging coursework, and enhance their studio practice. While transfer students are given priority for this course, students needing to fulfill their second-semester writing ENGL-101 requirement may also elect to enroll in this class if space permits and with prior approval from the Director of the Writing Program. These students will be required to submit a writing portfolio at the end of the semester, just as they would in ENGL-101.
Satisfies English Composition B Requirement
Satisfies Critical Studies Elective
Satisfies Studies in Global Cultures Requirement

The Humanities 200 Sequence

Humanities Core A (HUMN-200) and B (HUMN-201) develop historical understandings of the philosophical, social, political and economic issues that have significantly shaped human life. Course offerings for Humanities Core A include a thematic or regional emphasis, and date from antiquity through 1500. Humanities Core B explores the emergence of the modern era from a global perspective (approximately 1500–1900). These courses enhance analytic skill and develop oral and written expression to prepare students for the critical theory sequence and other advanced work. Prerequisites include English Composition A and B.

HUMN-200-1 Humanities Core A: Authority and Resistance in Europe, 1000-1450
Andrej Grubacic
Prerequisite: ENGL-101

This introduction to medieval civilization in Europe uses the history of heresy and dissent between 1000–1450 as a starting point for discussions about how medieval European society functioned, what was the relationship between authority and dissent, and how the people of medieval Europe understood their world. Case studies focus on certain large-scale movements such as the Cathars of Southern France and the Albigensian crusade which set out to crush them; the Rhineland mystics; the Lollards of England; the Hussites of Bohemia; and the unsuccessful crusades launched against them.
Satisfies Humanities Core A Requirement
Satisfies Critical Studies Elective

HUMN-200-2 Humanities Core A: From Antiquity through the Middle Ages: Encountering the Other through Love and War
Carolyn Duffey
Prerequisite: ENGL-101

By analyzing the representations of cultural encounters, specifically those interactions produced by love and war, in the period from antiquity to the late Middle Ages in the Mediterranean Basin, parts of Europe, and the Near East, this course is designed to examine the pressure points in the cultural, political, and literary development of early world history. The class will read epics from the ancient Mediterranean area, exploring how the "other" is perceived, battled, conquered, or befriended by Homer in relation to such representations in the journey of the Sumerian/Babylonian hero Gilgamesh. The Sacred Marriage Texts of Sumer and Egyptian love poems from the second and third millennium B.C.E. produce a dialogue with the biblical *Song of Songs*. Plato's *Symposium* and Euripides' *Medea* interrogate the question of gender in the classical Greek world where power, pedagogy, sexual preference, and love and revenge by the outsider, "barbarian" woman are played out. In the Middle Ages, Christine de Pizan, another female outsider and France's first self-supporting woman writer, posess questions about gender, sexuality, misogyny, and authority in the debate she stages between her books and the texts of the authoritative Boccaccio. Medieval texts on sexual physiology and the obscene 13th century French fabliaux will contextualize de Pizan's debate. The last segment of the course will focus on medieval East-West encounters represented in Crusade narratives and in responses by 12th and 13th century Arab historians, aided by Edward Said's insights in Orientalism. Additionally, a number of contemporary parallels to these early texts will be part of this course, such as the film *A Dream of Passion*, a contemporary retelling of Medea (Medea as desperate mother), or Tamim Ansary's response as an Afghan American to 9/11 in *West of Kabul, East of New York*, an addition to our readings of the medieval Crusades.

Satisfies Humanities Core A Requirement
Satisfies Studies in Global Cultures Requirement
Satisfies Critical Studies Elective

HUMN-200-3 Humanities Core A: Witchcraft, Oracles, and Magic: Belief Systems of the Premodern World
Thor Anderson
Prerequisite: ENGL-101

Explorers, world travelers, missionaries, folklorists, and anthropologists have all contributed to a rich literature of world religions, and in this class students will examine a range of reports, commentaries, and analyses that will broaden and deepen our understanding of non-western belief systems. The course will look to a number of scholars for theoretical approaches, but we will also make a special effort to encounter the texts, recordings, and replicas of expressive culture that embody world views quite at odds with the monotheism of the circum-Mediterranean region. Topics of discussion will range from philosophical inquiry (the nature of belief and the debate between science and spirituality) to the ethnographic (possession cults, magic in media and the popular imagination, and the quasi-cosmic determinism of New Age seekers). Students will be asked to initiate a case study (either a research project or an original investigation) to share with the rest of the class throughout the term.

Satisfies Humanities Core A Requirement
Satisfies Studies in Global Cultures Requirement
Satisfies Critical Studies Elective

HUMN-201-1 Humanities Core B: Zen and Minimalist Poetics
Takeyoshi Nishiuchi
Prerequisite: HUMN-200

Zen poetics is a poetic tradition that strives to touch silence; therein a word negotiates the danger of going to the steely point beyond which its semiotic singularity dissolves. The course will investigate this peculiar language that emerges as minimal utterances in the vacancy of articulated meanings, boundlessly and ceaselessly nearing silence. For the investigation, students will read Dogon's philosophical treatises and Basho's haiku poems, along with the "poetry" of Martin Heidegger, the "theology" of Paul Celan, and the "plays" of Samuel Beckett.

Satisfies Humanities Core A Requirement
Satisfies Studies in Global Cultures Requirement

Mathematics

MATH-104-1 Mathematics of Information Visualization
Nick Lally
Prerequisite: None
This course will explore the mathematics of information visualization techniques through an engagement with computer programming. Students will learn the basics of programming in the open source language Processing and apply these concepts towards the creation and analysis of information visualizations. Students will be introduced to a variety of contemporary artists using visualization techniques as they develop an understanding of the algorithms and mathematical logics used to create visual representations of complex data sets. This course will employ a hands-on, project-based approach to learning mathematics as students learn to author their own visualization software. No programming experience is required for this course.
Satisfies Mathematics Requirement

MATH-105-1 The Mathematics of Graphics
Pietro Calogero
Prerequisite: None
This course introduces mathematical ideas that pertain to various forms of graphical output. The course will focus on three examples: the problem of cartographic projection, the variety of spline curves, and the mathematics of raster-graphic file formats, including JPEG and GIF. In each case, the organizing question is: what are the mathematical trade-offs and constraints in different strategies of graphical representation? The course is geared toward immediate relevance to graphical problems faced by students, and students are encouraged to focus on a relevant problem of their own as the course project. These can range from compression-effects in Photoshop to critiques of cartography. The course will not involve programming. A willingness to experiment in unusual software such as QGIS/GRASS and Inkscape is encouraged.
Satisfies Mathematics Requirement

Science

SCIE-114-1 Astronomy
Jim Gibson
Prerequisite: None
Astronomy might be defined as "*the science of things we can't touch*." Astronomers must learn about the universe through careful observations from afar. To these observations are then applied diverse methods of reasoning to build models of the universe, which are then tested through diverse methods. This class will study the means by which astronomers have built up knowledge of the universe and apply those methods both to astronomical objects and to other aspects of society and life. These methodologies include simple mathematical and logical reasoning, inference from behavior of populations, model building and hypothesis testing. Students should be prepared to get their hands dirty. As part of this process, students will build their own devices to observe the sun, moon and stars, and test popular understandings of their nature and our relationship to them.
Satisfies Science Requirement

SCIE-115-1 Urban Ecology
Nik Bertulis
Prerequisite: None
This course is an introduction to the study of urban ecosystems, including the theory and practice of urban ecologists. How can and does our biology express itself in a humanized landscape? This project-based course facilitates literacy in Bay Area natural history through the study of its primary biotopes including beaches, sand dunes, creeks, estuaries, wetlands, forests, grasslands, chaparral, vacant lots, urban farms and gardens. Students will also examine human behavioral ecology and ecology's influence in city planning.
Satisfies Science Requirement
Satisfies Urban Studies Elective

Social Science

SOCS-102-1/US-102-1 Multicultural Europe
Andrej Grubacic
Prerequisite: None

With dozens of different languages, local and regional cultures and traditions, a variety of religions—ranging from Catholic and Protestant, to Orthodox, Jewish and Muslim communities—and many different political systems, Europe is truly a multicultural continent. The European Union, currently counting twenty-seven member states, provides a political, social, and economic frame and allows for free mobility across national borders for all European citizens and residents. With the additional influx of millions of migrants from all over the world, places like Paris, London, Barcelona, Istanbul, and Berlin have become global cities, where people, cultures, and identities mix and merge. While the process of European integration goes along with the emergence of new collective identities, hybrid and transnational (sub-) cultures, and post-national models of citizenship, it also witnesses the strengthening of nationalist and radical-right movements. Increasingly, migrants from non-European countries are being targeted by draconian immigration policies and border enforcement. Social exclusion and ethno-racial segregation have led to public unrests and political uprisings, such as in the French banlieues during fall 2005. Over the course of the semester, students will read newspaper articles and scholarly literature, watch excerpts from movies and documentaries and listen to music, in order to explore the many facets of European multiculturalism. Case studies and examples from different countries and cities will give us insight into contemporary multicultural coexistence and conflict, and new forms of cultural expressions in Europe.

Satisfies Social Science Requirement
Satisfies Urban Studies Elective
Satisfies Studies in Global Cultures Requirement

SOCS-200-1/US-200-1 Whose City? Urban Theory and Global Justice
Eddie Yuen
Prerequisite: ENGL-101

For the first time in human history, the majority of the world's people now live in urban areas. How are these new urban majorities surviving during a time of sharply polarizing wealth within and between nations? Who lives, who dies, and who decides? Should there be a right to the city? Is there such a thing as over-population? How do we understand racism and sexism in relation to these questions? In the first part of this class, students will focus on the concept of poverty and the ways in which abundance and scarcity figure in contemporary struggles over the form and content of globalization in the global south. The second part of the class, students will deal with US cities, and specifically the Bay Area, focusing on the spatial and social consequences of globalization, restructuring, and the new intra-urban competition. Finally, students will look at ways in which social movements are challenging the neo-liberalization of urban governance and are pressing for alternatives.

Satisfies Social Science Requirement
Satisfies Urban Studies Elective
Satisfies Studies in Global Cultures Requirement
This course will not be offered in 2012 or 2013

Urban Studies

US-100-1/ SOCS-100-1 Multicultural Europe
Andrej Grubacic
Prerequisite: None

With dozens of different languages, local and regional cultures and traditions, a variety of religions—ranging from Catholic and Protestant, to Orthodox, Jewish and Muslim communities—and many different political systems, Europe is truly a multicultural continent. The European Union, currently counting twenty-seven member states, provides a political, social, and economic frame and allows for free mobility across national borders for all European citizens and residents. With the additional influx of millions of migrants from all over the world, places like Paris, London, Barcelona, Istanbul, and Berlin have become global cities, where people, cultures, and identities mix and merge. While the process of European integration goes along with the emergence of new collective identities, hybrid and transnational (sub-) cultures, and post-national models of citizenship, it also witnesses the strengthening of nationalist and radical-right movements. Increasingly, migrants from non-European countries are being targeted by draconian immigration policies and border enforcement. Social exclusion and ethno-racial segregation have led to public unrests and political uprisings, such as in the French banlieues during fall 2005. Over the course of the semester, students will read newspaper articles and scholarly literature, watch excerpts from movies and documentaries and listen to music, in order to explore the many facets of European multiculturalism. Case studies and examples from different countries and cities will give us insight into contemporary multicultural coexistence and conflict, and new forms of cultural expressions in Europe.

Satisfies Social Science Requirement
Satisfies Urban Studies Elective
Satisfies Studies in Global Cultures Requirement

US-200-1/SOCS-200-1 Whose City? Urban Theory and Global Justice
Eddie Yuen
Prerequisite: ENGL-101

For the first time in human history, the majority of the world's people now live in urban areas. How are these new urban majorities surviving during a time of sharply polarizing wealth within and between nations? Who lives, who dies, and who decides? Should there be a right to the city? Is there such a thing as over-population? How do we understand racism and sexism in relation to these questions? In the first part of this class, students will focus on the concept of poverty and the ways in which abundance and scarcity figure in contemporary struggles over the form and content of globalization in the global south. The second part of the class, students will deal with US cities, and specifically the Bay Area, focusing on the spatial and social consequences of globalization, restructuring, and the new intra-urban competition. Finally, students will look at ways in which social movements are challenging the neo-liberalization of urban governance and are pressing for alternatives.

Satisfies Social Science Requirement
Satisfies Urban Studies Elective
Satisfies Studies in Global Cultures Requirement
This course will not be offered in 2012 or 2013

US-296-1 City as Studio Practicum
Amy Berk
Prerequisite: ENGL-101

In City as Studio Practicum, we link theory and practice by examining and participating in one of a number of projects working with professional artists and youth. The school's City Studio Program partners with Bay Area community centers and arts organizations to use urban sites in both San Francisco and the East Bay as a laboratory for research, practice, education, and social interaction. Students will collaborate with and educate youth ages 12–19 in a variety of media, and together they will learn to develop and implement individual and collaborative projects in the creative arts with a participating community partner. The practicum brings together traditional and new media arts practices, alternative art education practices, and alternative venues for creating and exhibiting art. Current partners include the Bay View Opera House, the Excelsior Boys & Girls Club, SOMArts, The Lab, SCRAP, the Bay Area Video Coalition, and the East Bay Asian Youth Center. Students take an active role in investigating art education theory and in teaching and mentoring the youth, and in doing so, examine the role of art as a form of public engagement, dialogue, and social change by utilizing strategies as a form of new urbanism.

Satisfies City Studio Practicum Requirement
Satisfies Studies in Global Cultures Requirement
Satisfies 3 units of the 6-unit Off-campus Study Requirement

US-390-1 Thesis Colloquium
TBA
Prerequisite: CS-290, CS-300

This course offers BA students in their last semester of study the opportunity to further explore and refine a research project begun in one of their major elective classes. Working with a faculty member, students will undertake a process of intensive investigation and writing that will culminate in the presentation of a thesis. Undergraduate theses may take a variety of forms; from a critical essay to exhibition catalogue, website, collaborative project, etc. In all cases, effective writing and rhetorical skills will be emphasized, and students will be challenged to expand their methodological and substantive command of a topic within their field of study.

Satisfies Thesis Colloquium Requirement

School of Studio Practice

All studio courses in the School of Studio Practice may satisfy a General Elective for the BA and a Studio Elective for the BFA.

All courses are offered for 3 units unless otherwise specified.

Contemporary Practice

CP-101 Contemporary Practice: Form and Process
Amy Berk (CP-101-1)
Richard Berger (CP-101-2)
TBA (CP-101-3)
Teri Cohn (CP-101-4)
Ian McDonald (CP-101-5)
Bijan Yashar (CP-101-6)
Prerequisite: None

This course introduces new students to SFAI, integrating an analysis of contemporary and historically relevant ideas and practices with an overview of the departments and resources of the school. Faculty pose important questions in the understanding and making of contemporary art to students who then answer them in a series of workshop exercises designed to build formal, conceptual, physical, and analytical skills. Students are encouraged to work collaboratively, and to integrate ideas from other coursework and experiences as they begin the journey of defining their own creative and scholarly interests. Five methods/departments of art-making are introduced and explored (Film, Painting, Photography, Printmaking and Sculpture).
Satisfies Contemporary Practice Requirement for BA and BFA

Design and Technology

DT-101-1 Digital Literacy: Sound, Motion, Object
Andrew Benson
Prerequisite: None

This course focuses on time-based works and expands the notion of digital media into the physical world of things. The first component, sound, covers the basics of mixing, editing, sampling, and harvesting through familiarity with the concepts and use of current audio hardware and software. The primary software tools are ProTools, Audacity, and Soundtrack. Through assignments, students will construct sound projects from original sources through remix. The second component, motion, introduces digital video editing, basic DVD production, Flash movies, and basic motion graphics. Applications used include Final Cut Pro, DVD Studio Pro, and MacroMedia Flash. Based on weekly assignments, students will integrate moving-image projects with accomplished sound skills from the first session. The third component area is object, which activates physical projects with new computing power, external hardware interfaces, electronics, electricity, and fabri-cation. This section takes form as a brief introduction to the main campus shops, use of basic electronics, and emphasis on project choices in relationship to the awareness of materials and technologies available. Students will activate a simple object as the conclusion of this module.

Satisfies Design and Technology Media Techniques Distribution Requirement or Design and Technology Elective

DT-113-1/PR-113-1 Conceptual Design and Practice
JD Beltran
Prerequisite: None

This course provides both a conceptual and practical introduction to two-dimensional design practices through the study of basic visual and graphic design elements as actualized in various media. This course combines analysis of conceptual approaches with practical instruction in design principles with three of the most popular and in-demand creative applications today: Photoshop, Illustrator, and InDesign. The course will include instruction in the process of setting up a publication by working with type, artwork, styles, composition, and layout. Basic elements of web design and interactive design also will be covered, with a basic introduction to the capabilities of applications such as Flash and Dreamweaver and exploration of what the future holds for web and mobile visual applications. Students will explore traditional design principles as well as conceptual design strategies through a series of weekly studio and take-home assignments, and will build a portfolio of design projects in print and web. Visual literacy skills will be developed through class projects, group critiques, artist lectures, and design presentations.

Satisfies Conceptual Design and Practice Requirement or Design and Technology Elective
Satisfies Printmaking Elective

DT-116/FM-116-1 Introduction to 3D Modeling and Animation
Greg Lemon
Prerequisite: None

This is a 3D digital skills course designed to teach students the core technologies and philosophies used to design and develop 3D animated content. The class will use Maya to learn basic modeling, shading, and animation techniques through a variety of digital sculpting and animation assignments. Students will gain a fundamental understanding of Maya's dynamic, inter-dependent node-based architecture as they creatively explore the tools and techniques of polygonal and NURBS modeling, deformers, texturing, lighting, dynamics and skeletal animation. The class will provide students with the technical skills and conceptual understanding needed to create a wide range of 3D digital artwork, while maintaining an overarching focus on creativity, exploration and experimentation through a traditional art context.

Satisfies Design and Technology Media Techniques Distribution Requirement or Design and Technology Elective
Satisfies Film Elective

DT-143-1 Beyond Looking: Sound Spaces, Sound Cultures
Laetitia Sonami
Prerequisite: None

This seminar will examine the place of sound in contemporary societies. The class "looks" at sound as an extension of one's presence, as medium of persuasion or deception, and as a focal point for perception. Avoiding the tendency to focus on a specific field of invention and application of sound technology within the national boundaries (i.e., music, recordings, radio, film), this class will investigate the evolution of concepts of sound and practices of listening, conceptions of noise and silence, and the changes in social and cultural context that produced them. Also, the class will focus on the history of the various ways that sound and hearing have been conceptualized and described as well on the development of practices of listening that have developed from out of these histories. Works of artists for whom sound is essential to their practices—including Alvin Lucier, Paul DeMarinis, Annea Lockwood, Janet Cardiff, and Christian Marclay—will be discussed. Readings will include historical and science articles describing the changing nature of sound in technological cultures. Students will do research projects on particular aspects of sounds relevant to their practice.

Satisfies Design and Technology Communications Design Distribution Requirement or Design and Technology Elective
Satisfies Art History Elective
Satisfies Critical Studies Elective

DT-150-1/SC-150-1 Electronics and Activating Objects
Chris Palmer
Prerequisite: None

This course is intended for artists and designers alike as a jumpstart into adding technology into their palette of creative tools. Like any other creative medium it is important to learn as much as possible about the materials of the craft. The course will be a rigorous series of hands-on projects giving students the knowledge necessary to build technologically based art works. There will be interactive workshops throughout the course that will involve instruction and development of basic electronic and hardware skills including working with microcontrollers, sensors, motors, and other devices. Students will experiment and produce simple physical projects. A basic introduction to programming microcontrollers will be provided during the course. The course will result in a final show of student experimental electronic projects.

Satisfies Design and Technology Designed Objects Distribution Requirement or Design and Technology Elective
Satisfies Sculpture Elective

DT-205-1/DR-205-1 Illustration: Representing Information
Hugh D'Andrade
Prerequisite: 3 Units of Drawing or Design and Technology Coursework

This course will explore the visual forms and techniques that can translate information into succinct and descriptive representations. Emphasis will be placed on the synthesis of traditional graphic and techniques with digital-imaging media, on the ways in which each can complement the other in the larger project of conveying understandable references to the visible world. Students will explore the techniques of descriptive and indicative representation and will be made acquainted with the professional contexts and demands that pertain to the practice of commercial illustration.

Satisfies Painting Elective
Satisfies Drawing Elective
Satisfies Design and Technology Communications Design Distribution Requirement or Design and Technology Elective

DT-211-1 Collaborative Practice in Art, Design and Technology
Paul Klein/Michella Rivera Gravage
Prerequisite: DT-113

Due to the need for multiple skills in the complex world of production, collaborative and collective art and design practice is now essential. Despite this, artistic collaboration raises crucial questions about the nature of authorship, authenticity and artists' relationships to their works, audiences, and to each other. While a number of collaborations have come from a reaction against political and cultural regimes, there are numerous other artists who have simply chosen to work for the success of the project and its social ramifications. Common to most collaborative practices is an implicit critique of the artist as a figure that stands outside of society engaged in an internal singular dialogue. Students in this class will develop collaborative projects with multidisciplinary teams from within the class and with other current SFAI students, alumni, and global partners. From examples of local, national and international art projects such as Fastwurms, General Idea, Art and Language, and Tim Rollins + K.O.S, Droog Design, and many others, students will analyze the intentions, strategies, social processes and the results of successful collaborative and collective art and design.

Satisfies Collaborative Practice in Art, Design and Technology Requirement

Drawing

DT-215-1/ FM-215-1 Urban Icons as Cultural Projections: Reflective American and French Visions of San Francisco and Paris
Michella Rivera Gravage
Prerequisite: One 100-Level Studio Course

This course is a collaboration between students and faculty of the Gobelins School of the Image (L'École de L'Image) in Paris and SFAI's Department of Design & Technology and Film. The collaboration is based on a long-standing reciprocal regard between the people of San Francisco and Paris, exemplified in one way by their current Digital Sister-Cities relationship, for which SFAI is a host. To what extent does this mutual recognition shape the contours of our specific cultural identities? How do urban icons from the Golden Gate Bridge to the Tour Eiffel, not to mention the shared celebration of cuisine, café culture and art, shape the ways they envision the "other" as sites of contestation, identification, and differentiation with-in and across cultural and national borders. Students from both Gobelins and SFAI will work together to produce a multi-media project that will address these questions. The collaboration will include the exchange of research, ideas, and technologies by both schools through video connections and other forms of electronic dialog for the purpose of fostering a final meaningful and challenging project co-produced by students in a variety of disciplines from both institutions.

Satisfies Design and Technology Communications Design Distribution Requirement and Design and Technology Elective
Satisfies Film Elective
Satisfies Urban Studies Elective
Satisfies Studies in Global Cultures Requirement

DR-120 Drawing I and II
Fred Martin (DR-120-1)
Bruce McGaw (DR-120-2)
Prerequisite: None

This course combines beginning and intermediate instruction in drawing. Students will acquire the technical skill and confidence to integrate the foundational tools and techniques required for the making of drawings with the formal and conceptual constructs of the figure, the still life object and abstraction. Drawing's vocabulary will remain the center of the course, including scale, proportion, perspective, composition, line and modeling. Students will understand the value and limits of experimentation while exploring tools, materials and drawing techniques. Drawing will be viewed as a daily practice. Students will develop their own body of work and come to understand drawing within various cultural frameworks and histories that correspond to personal questions of aesthetics. The specific focus of the course will depend on the instructor and may vary from semester to semester.

Satisfies Drawing I Requirement

DR-200-1 Drawing II and III
Jeremy Morgan
Prerequisite: DR-120

This course provides intermediate and advanced instruction in drawing. Students will consider drawing as a discipline in its own right in add-ition to its interdisciplinary position within all artistic approaches. Students will expand their knowledge of both traditional and nontraditional drawing media and drawing surfaces. Students will develop and articulate an understanding of the matrix of concerns that constitute the act of drawing, and increase their ability to observe and analyze both representational and abstract form. Contemporary drawings and flexibility will be addressed. Students will verbally articulate the technical, formal, aesthetic and conceptual goals for a drawing or drawing project. The specific focus of the course will depend on the instructor and may vary from semester to semester.

Satisfies Drawing Elective
Satisfies Painting Elective

DR-202-1 Anatomy
Brett Reichman
Prerequisite: DR-120

The goal of this course is to gain an understanding of the surface contour of the human body through knowing the parts that lie below the surface: the major bones and muscles of human anatomy. Students will work towards developing an ability to visualize the skeleton within the live model through the fragmentation, classification, and reassembling of the parts, and in doing so, begin to attach the forms of musculature. Working drawings will develop with consideration to the history of anatomical drawing and its relationship to image text. Off-site sessions will provide an opportunity to draw from actual medical dissection. Class projects approach the body from a metaphorical, cultural-construct point of view, addressing societal and identity viewpoints.

Satisfies Drawing Elective
Satisfies Painting Elective

DR-205-1/ DT-205-1 Illustration: Representing Information
Hugh D'Andrade
Prerequisite: 100-level Design and Technology course or PA-206-1

This course will explore the visual forms and techniques that can translate information into succinct and descriptive representations. Emphasis will be placed on the synthesis of traditional graphic and techniques with digital-imaging media, on the ways in which each can complement the other in the larger project of conveying understandable references to the visible world. Students will explore the techniques of descriptive and indicative representation and will be made acquainted with the professional contexts and demands that pertain to the practice of commercial illustration.

Satisfies Painting Elective
Satisfies Drawing Elective
Satisfies Design and Technology Elective

DR-206-1/FM-206-1 Expanded Storyboards: Drawing as Narrative
Dewey Crumpler
3 units
Prerequisite: DR-120

Drawing has a long history of bringing ideas into view for human contemplation and the generation of dialog. In keeping with that history, this course will center on five projects designed to examine mark-making as a vehicle to facilitate self-expression through narrative story-telling, working with story boarding and stop-action animation. It will also cover various strategies for the organization of pictorial space into structures for conveying narrative content. Traditional topics such as graphic and pictorial composition, value modulation and expressive gesture will be covered. Video will be used to document the final projects. The instructor will provide a series of introductory lectures that will place each of the assignments in relation to the contexts of political statements and self-expression. Students will research specific subject areas for use in visual story telling, and use graphite, charcoal and ink to achieve dynamic visual effects and the successful use of time sequencing in storyboard development. Students will also learn how to enlarge drawings using the grid transfer method.

Satisfies Drawing Elective
Satisfies Painting Elective

DR-220-1/NG-220-1 Conceptual Drawing
Keith Boadwee
Prerequisite: DR-120, NG-101

Drawing in the context of contemporary practice has increasingly come to be viewed as a form in and of itself rather than as a "support" for other forms. This class will emphasize drawing as the most immediate way to illustrate one's ideas, as opposed to traditional drawing classes which focus on technique. Class time will be primarily used to draw but will be used to examine drawing historically, particularly as it relates to the field of new genres. While works in this class will be critiqued from a formal as well as a conceptual perspective, issues related to content will take precedence over technical instruction or ability. Students in this class will be given the time and the means to incorporate drawing into their own practices and to produce a significant body of work.

Satisfies Painting Elective
Satisfies New Genres Elective

Film

FM-101-1 Introduction to Film
Anjali Sundaram
Prerequisite: None

This course is a hands-on introduction to film for Film majors and non-majors, and takes an open approach to the practice of film-making through learning the range of materials and technologies. By concentrating on moving image media in general, students will learn the equipment, techniques, and history of not only film, but video/digital media, and create projects in both types of formats. Projects will cover the basics of using 16mm and Super 8 mm film cameras, equipment, processing, and editing techniques, as well as video/digital recording equipment, techniques, editing, special effects/compositing, post-production, and the basic history of video. The course will explore basic principals of experimental, narrative, and documentary genres, including concepts such as storyboarding, composition, shot angles, point of view, transitions, continuity, lighting, and sound. Students working in a narrative genre will write a short treatment and script of their final short film project. The screening of films from various historical periods and cultures, and talks by acclaimed local filmmakers will shed more light upon the historical and cultural context of the moving image. Upon completion of the course, students will be familiar with and able to create basic works in both film and digital formats, and will be versed in all moving image genres.
Satisfies Introduction to Film Requirement

FM-102-1 Technical Fundamentals of Filmmaking
Jeff Rosenstock
Prerequisite: None

These weekly film production workshops supplement Introduction to Filmmaking (FM-101-1) and are intended to introduce students to basic technical concepts and film production techniques in order to make them more at ease with the tools that are available. Each week the course cover a different aspect of film production in a hands-on workshop atmosphere.
Satisfies Film Elective

FM-110-1 Electro-Graphic Sinema
George Kuchar
Prerequisite: None

Electro-Graphic Sinema is an opportunity to learn the basics of production while collaborating on the latest in a long line of testaments to cinematic excess. This production workshop tackles all the dramatic elements of narrative production including lighting, set and costume design, dialogue, directing, acting, special effects and make-up/hair design, all emphasizing low-budget DIY techniques. Students will contribute their personal talents and expressions to the production, which will be screened at the end of the semester. This companion to the legendary "*AC/DC Psychotronic Teleplays*" course is a collaborative cinematic adventure with a twist: the footage will be available to all who wish to edit on their own or make abstract concoctions of the existing material for other classes.
Satisfies Film Elective

FM-116-1/ DT-116 Introduction to 3D Modeling and Animation
Greg Lemon
Prerequisite: None

This is a 3D digital skills course designed to teach students the core technologies and philosophies used to design and develop 3D animated content. The class will use Maya to learn basic modeling, shading, and animation techniques through a variety of digital sculpting and animation assignments. Students will gain a fundamental understanding of Maya's dynamic, inter-dependent node-based architecture as they creatively explore the tools and techniques of polygonal and NURBS modeling, deformers, texturing, lighting, dynamics and skeletal animation. The class will provide students with the technical skills and conceptual understanding needed to create a wide range of 3D digital artwork, while maintaining an overarching focus on creativity, exploration and experimentation through a traditional art context.
Satisfies Design and Technology Media Techniques Distribution Requirement or Design and Technology Elective
Satisfies Film Elective

FM-142-1 The Contemporary Documentary
Michael Fox
Prerequisite: None

This course will explore up-to-the-minute issues and trends in nonfiction filmmaking, a genre bent and stretched by YouTube videos, reality television and mockumentaries. The line between fact and fiction is increasingly questioned, negotiated and eroded, at the same time that independent filmmakers are expected to take over the essential job of investigative journalism from shrinking newspapers, In the theatrical market and television arena, shaped drama is valued over factual rigor, and character arcs over a nuanced presentation of issues. The purpose of the course is to familiarize students with the current debates, in order to become more astute makers and more critical consumers of documentaries. Films to be screened in class will draw from the following list: *Little Dieter Needs to Fly*, *American Movie*, *Brother's Keeper*, *Crumb*, *Bowling for Columbine*, *Ford Transit*, *Nico Icon*, *The Fog of War*, *The Wonderful, Horrible Life of Leni Riefenstahl*, *The Five Obstructions*, *Czech Dream*, *Capturing the Friedmans*, *The Bridge*, *My Winnipeg*, *Radiant City*, *Joe Strummer: The Future Is Unwritten*, *Forbidden Lie$*, *Burma VJ*, *Exit Through the Gift Shop*. Gasland filmmakers to be shown include Chris Marker, Werner Herzog, Errol Morris, Patricio Guzman, Johann van der Keueken, Agnes Varda, Michael Apted, Ken Burns, Kim Longinotto, Ross McElwee, Andres Veiel, Heddy Honigmann, Harun Farocki, Charles Ferguson, Yoav Shamir, Johan Grimonprez, Lynn Hershman, Craig Baldwin and Alex Gibney.

Satisfies History of Film Requirement or Film Elective
Satisfies Urban Studies Elective
Satisfies Critical Studies Elective

FM-204-1 Digital Cinema
Michella Rivera Gravage
Prerequisite: FM-101

This course will introduce students to practical skills and conceptual issues connected with using digital tools and techniques for filmmaking and cinema practice. In addition to learning fundamental principles of digital cinematography, imaging, non-linear editing with Final Cut Pro, digital audio and the mixing of analog and digital formats, students will explore the creative problems and possibilities introduced by the marriage of digital tools with the art of cinema. Class time will be evenly divided between lecture/demonstration, screenings of relevant work, critiques of student work, and hands-on exercises. Students will be required to complete a final project incorporating tools covered in the class, as well as short exercises assigned throughout the term.

Satisfies Film Elective

FM-206-1/DR-206-1 Expanded Storyboards: Drawing as Narrative
Dewey Crumpler
3 units
Prerequisite: DR-120

Drawing has a long history of bringing ideas into view for human contemplation and the generation of dialog. In keeping with that history, this course will center on five projects designed to examine mark-making as a vehicle to facilitate self-expression through narrative story-telling, working with story boarding and stop-action animation. It will also cover various strategies for the organization of pictorial space into structures for conveying narrative content. Traditional topics such as graphic and pictorial composition, value modulation and expressive gesture will be covered. Video will be used to document the final projects. The instructor will provide a series of introductory lectures that will place each of the assignments in relation to the contexts of political statements and self-expression. Students will research specific subject areas for use in visual story telling, and use graphite, charcoal and ink to achieve dynamic visual effects and the successful use of time sequencing in storyboard development. Students will also learn how to enlarge drawings using the grid transfer method.

Satisfies Drawing Elective
Satisfies Painting Elective

FM-215-1/ DT-215-1 Urban Icons as Cultural Projections: Reflective American and French Visions of San Francisco and Paris
Paul Klein
Prerequisite: One 100-Level Studio Course

This course is a collaboration between students and faculty of the Gobelins School of the Image (L'École de L'Image) in Paris and SFAI's Department of Design & Technology and Film. The collaboration is based on a long-standing reciprocal regard between the people of San Francisco and Paris, exemplified in one way by their current Digital Sister-Cities relationship, for which SFAI is a host. To what extent does this mutual recognition shape the contours of our specific cultural identities? How do urban icons from the Golden Gate Bridge to the Tour Eiffel, not to mention the shared celebration of cuisine, café culture and art, shape the ways they envision the "other" as sites of contestation, identification, and differentiation with-in and across cultural and national borders. Students from both Gobelins and SFAI will work together to produce a multi-media project that will address these questions. The collaboration will include the exchange of research, ideas, and technologies by both schools through video connections and other forms of electronic dialog for the purpose of fostering a final meaningful and challenging project co-produced by students in a variety of disciplines from both institutions.

Satisfies Design and Technology Communications Design Distribution Requirement and Design and Technology Elective
Satisfies Film Elective
Satisfies Urban Studies Elective
Satisfies Studies in Global Cultures Requirement

FM-220-1 Cinematography and Narrative Light
Hiro Narita
Prerequisite: FM-101

This course will explore cinematography emphasizing the dramatic and narrative potentials of light. It will train students to see in original ways and instruct them to use simple techniques in story telling in order to create drama while also emphasizing often-unseen themes within the structure of a script. Cinematography is an interpretative process, which culminates in the authorship of an original work rather than the simple recording of a physical event, as cinematography involves such technical concerns as camera, lens, camera angle, distance, and movement. Digital techniques as well as traditional methods of cinematographic story telling will be discussed. Classic cinematographers as well as contemporary works will be screened and discussed, including *Apocalypse Now*, *Rashoman*, *In the Mood for Love* and others.

Satisfies Film Elective
Satisfies Critical Studies Elective

FM-220-2 Editing Film, Video and Soundtrack
Jay Boekelheide and Dan Olmsted
Prerequisite: FM-101

This course is equally divided between image and sound editing. Students will approach editing from both an ideal and a real perspective, emphasizing both the technical and theoretical aspects of editing video images and sound. To a large degree, every edit is unique; initially there is always trial and error, but there are many aspects all edits share. The beginning of the editing process is about becoming familiar with and acquiring realistic assessments of the footage and sound to be edited. In the collaborative art which results in the creation of media—film and video—the specific job of the editor is to offer a new examination, a new look, a new perspective on the material that has been generated. This course will focus on conceptual considerations, aesthetics, and comprehensive instruction in technique in the design and production of soundtracks for film and video. Fundamental principles of sound recording design and mixing will be covered along with experimental techniques. Students will examine historical, contemporary, and experimental approaches to sound and the relationship between sound and image. The course will use digital source material to explore these processes in detail. Students will work in Final Cut Pro, initially with materials provided and later on their own projects. In parallel, the course will analyze editing in a number of films, in the first instance, as individual films become useful examples in the context of students editing work as it is being performed, and additionally as exemplary subjects of iconic technique. Editing is a largely subjective activity. This will be immediately apparent as the class compares the different versions offered by various students working from the same files. Students will learn the conventions of contemporary editing and when and where it is appropriate to ignore them.

Satisfies Film Distribution I Requirement

Interdisciplinary

FM-301-1 Advanced Film: Imagining Disaster
Anjali Sundaram
Prerequisite: FM-101
Susan Sontag suggests in her 1965 essay "*The Imagination of Disaster*," that science-fiction disaster films are a kind of "collective nightmare," reflecting worldwide tensions or anxieties but also serving to allay them. Today the spectacle of destruction is a robust motion picture genre, as popular now as it was during the decades of the Cold War. The events of 9/11, Hurricane Katrina, the fundamentalist Christian discourse on "the end times," impending economic crisis and the seemingly inevitable consequences of environmental devastation all contribute to the current atmosphere of imminent doom. Selected reading will supplement screenings of experimental work and commercial cinema as we explore the poetics of catastrophe, disaster and ruin. In this advanced film class students will investigate alternative narrative strategies in the production of a sync-sound narrative film responding to the readings and discussions. The afternoon lab will focus on lighting, cinematography and advanced techniques for producing optical effects.
Satisfies Advanced Film Requirement

FM-380-1 Undergraduate Tutorial
George Kuchar
Prerequisite: Junior Standing
Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.
Satisfies Film Elective

IN-114-1 Collage
Carlos Villa
Prerequisite: None
This course will combine painting processes with the use of found and/or fabricated materials to explore various ways of making of mixed-media works in two and three-dimensions. Specific topics of inquiry will include an examination of various adhesives and other methods of attachment in relation to the surface particularities of various materials, and the safe use of non-conventional painting techniques. Special emphasis will be placed on gaining an understanding of how the spontaneous juxtaposition of iconography and surfaces can create unique esthetic opportunities, especially in relation to the use of re-cycled materials. Some painting experience is helpful.

IN-390-1 Senior Review Seminar
Reagan Louie
Prerequisite: Senior Standing or Portfolio Review
This course provides an opportunity for seminar format presentation and review of studio work in the senior year of the BFA program. The strength of this seminar is the development of an ongoing critical dialogue with members of the seminar. This critical discourse will further prepare students for continued development of their studio endeavors after graduation. A final summary statement is required.
Satisfies Senior Review Requirement for BFA

IN-391-1 Honors Interdisciplinary Studio
TBA
Prerequisite: Senior Standing

The Interdisciplinary Honors Studio is intended to advance the student's development of independent research and projects through one-on-one discussions with a faculty advisor. Students must submit a signed Interdisciplinary Honors Studio contract (with faculty signature) and a portfolio of work and/or project proposal for acceptance into this course. Students will meet with their faculty advisor at least three times during the term for continuing guidance and evaluation. At the end of the semester, each student will be required to present a completed body of work or project to a faculty review committee. Students accepted into this course receive individual workspace for the semester. Students must register for three units.

Satisfies Senior Review Requirement for BFA

IN-393-1 AICAD Mobility/International Exchange
TBA
15 Units
Prerequisite: Junior standing, 3.0 minimum GPA, 24 credit hours completed at SFAI

The Mobility Exchange program offers undergraduate students in their junior year the opportunity to participate in a one-semester exchange with an institution in the United States, Canada, Europe, or Japan. All programs operate on a space available basis. Full credit for fifteen units is given for satisfactory work. Students should consult the Student Handbook for further details regarding the program and contact the Student Affairs Office for application materials. Depending upon the institution and the courses successfully completed, AICAD Mobility/International Exchange satisfies three units of the Liberal Arts elective and twelve units of Major/Studio elective requirement.

Satisfies Off-campus Study Requirement

IN-396-1 Internship
Sarah Ewick
Prerequisite: Junior Standing (60 credits)

The Internship course enables students to gain field experience within an arts or cultural organization over the course of a single semester, while engaging with a faculty advisor and their peers in classroom discussions about their experience. Students are expected to complete their internship while enrolled in the internship class, and complete a minimum of 90 hours of work with the host organization, or approximately 6 hours/week. Readings are designed to familiarize students with the principles and functions of visual arts organizations, including organizational structure, non-profit status, governance, cultural policy and support for the arts, current issues in the arts and resources for visual artists.

Satisfies 3 units of the 6-unit Off-campus Study Requirement

IN-399-1 Junior Semester of Independent Study
TBA
12–15 units

Academically outstanding undergraduates in their junior year may propose an independent study project of one semester in length, to be undertaken outside the Bay Area. Independent study projects will be subject to the approval of the Director of Registration and Records, a studio faculty sponsor, and the Dean of Academic Affairs. A liberal arts component requires an additional proposal. Independent study credit shall not exceed twelve semester units for studio credit and shall not exceed three semester units in liberal arts. The total studio and liberal arts credit allowable for independent study shall not exceed fifteen units. Only one semester or one summer session of independent study shall be allowed for any student.

Satisfies Off-campus Study Requirement

New Genres

NG-101 New Genres I
Tony Labat (NG-101-1)
Whitney Lynn (NG-101-2)
Prerequisite: None

This course is an introduction to the conceptual methods of new genres, which is not a medium or material-specific discipline but rather an approach towards visual and critical thinking and expression. New Genres includes time-based media such as video and sound, performance, and installation, but it is not limited to any single configuration or vocabulary of art. Rather, this beginning-level studio class is the foundation that encourages experimentation and engagement of complex ideas through problem solving. The course is structured around assignments that function as frameworks for each student's content development, as well as lectures and visiting artists.
Satisfies New Genres I Requirement

NG-110 Beginning Video
Julio Morales
Prerequisite: None

This class is designed for students who wish to concentrate on and develop their work with video. Be it single-channel, installation, or as a documentary tool, experimental or narrative, this class will provide a space to stimulate dialogue through critiques, guests, readings and lectures about and around the developments and shifts occurring in contemporary art. The class will address all aspects of production and post-production, with low and high levels of production, style, and approach considered. Students enrolled in this course are expected to work independently and collaboratively, to define their own projects, and to realize goals that they have established. The course provides students with experience in the basic tools and techniques for video as well as in film. Instruction will include creating projects using the Final Cut Pro Studio Suite, and in making and documenting projects, performances, and installations. Drawing from a wide range of styles and methods, documentary, performance, dramatic narrative and experimental filmmaking, the course will assess how chosen modes of material and documentation affect meaning and presentation of a work, exploring effective strategies for production and dissemination from a technical, methodological, and philosophical perspective.
Satisfies New Genres Elective

NG-140-1 History of New Genres
Sharon Grace
Prerequisite: ARTH-101

This international survey course will examine the work of exemplary artists for whom the idea or concept of "the work" became paramount. Between the 1950s and 1980s, the art object was transformed into an evanescent form between the poetics of gesture and object as residue. Through lectures, slides, video, film, and presentations by visiting artists, writers and critics, this course encompasses the history of new genres from its inception to the present. The network of correspondence will be traced between artists of the Americas, Europe, and Asia, and forms of art based on elements of time and process, including action, language, performance, systems, light and space, installation and video. The class will investigate and discuss the historical contexts in which these forms emerged.
Satisfies New Genres Art History Requirement
Satisfies Art History Elective

NG-201-1 Hybrid Forms
Ranu Mukherjee
Prerequisite: 6 Units of New Genres Coursework

The creation of hybrid art forms is a prevalent aspect of much contemporary visual art. This course will explore the making of hybrid art works through combination and/or synthesis of static and time based media; including painting, drawing and photo; video, animation and performance; social engagement or interactivity. Students will focus on developing individual or collaborative processes, forms, languages and modes of address through discussion of student work, and consider the questions, stakes and rationale driving each student's work. How does your chosen version of hybridity speak—when does it work and when does it not—what is its mode of engagement? In addition, students will engage in dialogue around the notion of hybridity itself as a ubiquitous condition coming out of post-colonialism and globalization—taking the recent issue of *Frieze* magazine on Super-Hybridity as a starting point. Conversations around recent exhibitions such as The Dissolve, Site Santa Fe 8 and the Stop Motion exhibition at Blum and Poe will also serve as focal points. Potential artists for discussion include; Elliot Hundley, Ryan Trecartin, Katya Bonnenfant, Paul Chan, Saskia Olde Wolbers, William Kentridge, Patricia Esquivias, Martha Colburn, Kara Walker, Robin Rhode, Jacco Olivier, Tamy Ben Tor, Margarita Gluzberg. The class will visit and discuss any relevant local exhibitions.
Satisfies New Genres II Requirement

NG-204-1 Installation: Anti-Object
Sharon Grace
Prerequisite: NG-101

A course exploring the history of installation art, urban interventions, as well as performance and time-based installation work by contemporary artists. The class will examine a wide range of installation mediums and artists. The class will also examine fundamental strategies and tactics of producing installation artwork as well as the theoretical aspects to the subject matter. The active studio component to this course will consist of students learning to "adapt" and "explore" personal-based work within their specialized art practice in order to implement a series of in-class installation projects. Other active components will include documentation of artwork through video, photo, audio and written formats and proposal writing for installation projects.

Satisfies New Genres Installation Distribution Requirement
Satisfies Urban Studies Elective

NG-206-1 Photoworks: Performance, Documentation, Conceptual Photography
Rebecca Goldfarb
Prerequisite: NG-201

Photography has played a major role in the development of conceptual and performance art and it has gone beyond just the mere document. Today contemporary artists use photography widely in the creation of concept-based work. Context has also shifted with the advent of the Internet where the boundaries are even more blurred. The class is not aimed at addressing technical or darkroom issues or conventions of photography, but the use of the still camera as a tool for idea-based image making. Inclusive of all approaches, scale, execution, and technique, the course will challenge students to address in critiques all aspects of their decision-making process. This is a combination seminar/critique class with regular lectures on the historical developments of the role of photography in performance and conceptual art.

Satisfies New Genres Requirement

NG-220-1/CS-220-1 Instant City: Emergent Urban Design Strategies
Raul Cardenas
Prerequisite: ENGL-101, NG-101

Archigram's "*Instant City*" (1968) was a speculative research project exploring possibilities for injecting metropolitan dynamics into other non-urban areas through temporary events, structures, mobile facilities and information technology. Examples include the form of a mobile technological event that drifts into underdeveloped towns via air (balloons) with provisional structures (performance/art spaces) in tow. Students will study formal vs. informal strategies for making the city, for designing environments (beyond monuments), and for imagining new forms of citizenship (beyond nationalism). The course will explore the idea of "referential landscapes" that intertwine sociopolitical, cultural, and economical structures into human environments, weaving these contexts into possibilities for activations and interventions of transdisciplinary practices. This course will include field trips and lectures, concluding with a proposal for an art project or document conducive to realization or publication.

Satisfies Critical Studies Elective
Satisfies New Genres Elective
Satisfies Urban Studies Elective
Satisfies Studies in Global Cultures Requirement

NG-220-2/DR-220-2 Conceptual Drawing
Keith Boadwee
Prerequisite: DR-120, NG-101

Drawing in the context of contemporary practice has increasingly come to be viewed as a form in and of itself rather than as a "support" for other forms. This class will emphasize drawing as the most immediate way to illustrate one's ideas, as opposed to traditional drawing classes which focus on technique. Class time will be primarily used to draw but will be used to examine drawing historically, particularly as it relates to the field of new genres. While works in this class will be critiqued from a formal as well as a conceptual perspective, issues related to content will take precedence over technical instruction or ability. Students in this class will be given the time and the means to incorporate drawing into their own practices and to produce a significant body of work.

Satisfies Painting Elective
Satisfies New Genres Elective

NG-220-3 Art by Instruction
Whitney Lynn
Prerequisite: NG-101

This course will focus on the creation of works that start with an instruction, and will examine the transformation of the role of the artist from maker to conceiver. A studio/seminar format, through the historical, students will come to terms with contemporary working methods and issues of fabrication; the role of the artist as director; audience completion/participation; the tension between conceptualization and material realization; and questions regarding the validity of the hand. Allowing for a range of interpretations, the studio component of the class will be supported by field trips, readings, screenings and guest lectures.

Satisfies New Genres Elective

NG-250-1 We Want the Airwaves
Julio Morales
Prerequisite: NG-101

This course examines the history, future, and the use of radio as a tool for social change and as an art medium. The class will focus on developing SFAI's first radio station both through low-power transmission and on-line streaming. Lectures will cover history of alternative radio, experimental audio, pirate radio, global talk shows, and radio novellas. The course will also look at the usage of audio-based projects in contemporary art with a focus on music, installation, public interventions, and video. The studio component will be for students to create a functioning radio station and learn the fundamentals of recording and editing audio through the usage of digital sound programs. The class will include a weekend workshop for creating low-frequency radio transmitters my members of neighborhood public radio. Students will also be expected to create content for the radio show, including interviews with visiting lectures at SFAI as well as SFAI student audio-based projects. The outcomes will be utilized as a resource and archive online as well as on CD in the SFAI library.

Satisfies New Genres Elective
Satisfies Urban Studies Elective

NG-307-1 Advanced Projects
Jennifer Locke
Prerequisite: Instructor permission; portfolio reviews will take place at first class meeting.

This course is intended for upper-level under-graduates and graduate students who are working within expanded forms such as installation, video and sound work, performance, social sculpture, and photography. Its purpose is to allow selected students to concentrate on a limited number of projects over the semester. Students enrolled in this course are expected to work independently, to define their own projects and to realize goals that they have established. The class structure combines the attributes of a theory seminar (assigned readings accompanied by discussion), a studio class (working on projects), and a critique seminar (discussions centered around work). Field trips and visiting scholars and artists will also provide an important part of the curriculum.

Satisfies New Genres Elective

NG-380-1 Undergraduate Tutorial
Allan deSouza
Prerequisite: Junior Standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; other-wise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies New Genres Elective

Painting

PA-120 Painting I and II
Carlos Villa (PA-120-1)
Bruce McGaw (PA-120-2)
Prerequisite: None

This course combines beginning and intermediate instruction in painting. Students will gain an expanded understanding of the painting process through demonstrations, experimentation, readings, and critique discussions. The course content will focus on a comprehensive understanding of pictorial dynamics including com-position, materiality, and color. Students will acquire an increased familiarity with the foundational tools and techniques required for the making of paintings and they will learn how to begin, sustain, and complete a work of art. Students will demonstrate an appreciation of how the crystallization of experience, medium, and information can construct a bridge between private experiences and shared public awareness. The specific focus of the course will depend on the instructor and will vary from semester to semester.

Satisfies Painting I Requirement

PA-200 Painting II and III
Pegan Brooke (PA-200-1)
Jeremy Morgan (PA-200-2)
Taravat Talepasand (PA-200-3)
Prerequisite: PA-120

This course provides intermediate and advanced instruction in painting. Through individual and class critique discussions, students will apply the varied conceptual processes involved in the practice of painting as a means for independently generating and resolving meaningful visual ideas. The course will broaden personal painting processes and visual vocabularies in relation to technical and conceptual options. Students will display an awareness of contemporary visual culture reflected through the aesthetic and formal qualities of their work and they will verbally articulate the technical, formal, aesthetic, and conceptual goals for a painting or painting project. Students will learn the significance of creating a series or sequence of works, which will develop an idea over time. Through research, students will increase their knowledge of the historical and contemporary conditions of painting together with their own positioning within these discourses. The instructor will determine the specific content and focus of the course.

Satisfies Painting Elective

PA-207-1 Better Painting through Chemistry: Tools and Techniques
Matt Borruso
Prerequisite: PA-120

The building blocks for a satisfying painting are both conceptual and formal. This course examines the formal aspects of constructing a painting from the ground up and considers the application of materials as a conceptual strategy. As a class, students will engage in making paintings with an eye towards the unlimited possibilities that the medium holds. Studio time will be punctuated by demonstrations on stretcher bar and panel construction, ground preparation, underpainting, mediums, paint mixing, color theory, and more. This course will also encourage experimentation with paint as a substance for manipulation in tandem with more traditional methods. The powerful physicality of paint can take shape in the form of super-thin washes, layers of translucent oil glazes, or thick goopy impastos. How is a mixture of crushed rocks and oils transformed into a painting? Students will explore the seemingly magical process which makes this metamorphosis possible. No matter the style—whether photorealist or the faux-naive—a confident understanding of the tools of the trade will provide a solid foundation for a lifelong painting practice. Readings for this class will include excerpts from *What Painting Is* by James Elkins, *Dear Painter, Paint Me*, edited by Alison Gingeras, and more.

Satisfies Painting Elective

PA-208-1 Painting Culture
Dewey Crumpler
Prerequisite: PA-120

This course will focus on the material and iconographic forms that are particular to cultural groups located within Africa, Asia and the Americas. The class will be divided into two sections: the first of these will feature slide lectures and video presentations that will provide students with a general understanding of the ways that the symbolic artifacts of the above-mentioned groups relate to ideas of environment, community and religious belief. In the second section of the class, students will develop paintings and drawings that will demonstrate a knowledge of and visual involvement with one or more of the aforementioned iconographic traditions. Examples of such demonstrations may take the form of traditional African cosmological diagrams or Indo-Tibetan Mandala forms. Students will also be encouraged to pursue independent research that can integrate the work done in this class with their understanding of contemporary visual practices.

Satisfies Painting Elective

PA-220-1 Human Presence / Human Image
Caitlin Mitchell-Dayton
Prerequisite: DR-120, PA-120
Human presence in the history of representation erupts out of the tradition of religious iconography. Images of power and privilege held the stage historically while the romantic tradition linked to more personal strategies of portraiture. Costume and its related signifiers proposed narrative subtexts for the viewer, while unclothed figures translated through divergent scripts. Current practices in human representation—refracted through prisms as disparate as memory, the surreal, and the political—integrate a bricollage of references and styles; art historical, photographic, and illustrative. In this context, we will consider the work of such figures as Karen Kilimnik, Kurt Kauper, R. B. Kitaj, and Zak Smith. Extended studio projects will focus on constructing an individual or conglomerate identity in the form of a related body of work, referencing the cultural implications of the human condition as exemplified in specific lived experience.
Satisfies Painting Elective

PA-220-2 Night Painting
Fred Martin
Prerequisite: PA-120
For over five decades, the nighttime painting class has been a staple of SFAI's painting curriculum. The night offers a rich set of metaphors for the undistracted solitude of the painting process as well as a momentary respite from the demands of the daytime regime, allowing students the opportunity to discover the unseen things that hide in the shadows of the natural ones. Ideally, the night is a time for getting things done, so this advanced class demands that students work hard on developing an extensive body of work focused on what interests them the most. A minimum of fifteen works of art—paintings, suites of drawings, studio journals—will be required to pass the course. During the last class meeting of every month, there will be a critique that examines the production of the previous four weeks' worth.
Satisfies Painting Elective

PA-380 Undergraduate Tutorial
Jeremy Morgan (PA-380-1)
Brett Reichman (PA-380-2)
Carlos Villa (PA-380-3)
Josephine Taylor-Tobin (PA-380-4)
Prerequisite: Junior Standing
Tutorial classes provide one semester of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.
Satisfies Painting Elective

Photography

PH-101 Photography I
Alice Shaw (PH-101-1)
Sean McFarland (PH-101-2)
Prerequisite: None

This course addresses the primary aspects of photography in a relationship to aesthetic development. Light, time, camera, lens and development of film and paper is stressed in an environment of rigorous laboratory work. Students who believe themselves sufficiently experienced to request a waiver of the PH-101 course content may present a portfolio of 20 prints of their own recent work demonstrating a competence in the medium. In addition a technical test is required. For such a waiver, see the manager of the photography department to arrange a time for testing, after which a determination based upon the test and print portfolio will be made as to whether the course may be waived.
Satisfies Photography I Requirement

PH-102-1 Materials and Methods
Susannah Hays
Prerequisite: PH-101

Materials and Methods brings together methods related to the chemical and optical processes used in camera-less, traditional, and alternative imaging. It is designed to give the student knowledge of historical and modern light-sensitive media such as Vandyke, cyanotype, and other silver-salt based emulsions, while experimenting with photography's physical properties in relationship to a variety of surfaces (papers, woods, textiles, metals, and glass). Lecture presentations and lab techniques cover topics to be explored in four short assignments. Final projects conceived by each student will achieve a creative, self-reflexive path between process and image in 2D or 3D form.
Satisfies Photography Technical Elective

PH-110-1 Photography II: Understanding Photography
Muffy Kibbey
Prerequisite: PH-101

This course is an intensive investigation of the inherent characteristics and problems of the medium, emphasizing the critical evaluation of student work based on the details of an image as well as the single image within a body of work. This introduces the student to a broad range of photographic practices to experience various manners and conceptual approaches, to which, the medium of photography may be applied. Through assignments, different approaches to self-expression will be undertaken and experimented with. Students will begin to see how their work fits into the continuum of photography's history.
Satisfies Photography II Requirement

PH-111-1 The Digital Book
Michael Creedon / John DeMerrit
Prerequisite: PH-101

This course incorporates traditional bookbinding principles with modern digital fine art printing skills that help students learn how to create fine art limited edition books of their artwork. Basic book construction is explored along with a variety of bookbinding materials. By juxtaposing images with words in the form of a limited edition fine art book, students can expect to fine-tune the intention and meaning of their artwork. Learning the skills available in the new digital medium allows students to work in Photoshop CS from digital image files specifically designed, storyboarded, sequenced, edited and printed in Photoshop CS and InDesign. A color managed ICC profiled workflow is taught to ensure the finest monitor-to-print color and black and white output on rag paper, canvas, transparency film, silk, luster, matte or glossy substrates using archival pigment inks. Scanning and printing skills are explored in depth along with page layout and creative page design. Basic Macintosh computer skills are necessary though no prior knowledge of image or page editing software is required. The most important element is for each student to have a collection of images in either black and white or color, and to have the desire to amplify and refine their content through the creation of limited edition fine art books.
Satisfies Photography Technical Elective

PH-120 Digital Photography I
Jack Fulton (PH-120-1)
Thom Sempere (PH-120-2)
Prerequisite: PH-101

Workflow from film and digital camera usage, placement into the computer, adjusting to the desired digital positive and finalizing to finished print or electronic distribution is fully covered. The primary tools of Photoshop, scanning, color management & theory, proofing and printing are practiced. Digital camera know-how, image management and the development of the personal esthetic will be emphasized. The use of Photoshop, Adobe Bridge and RAW Developer, exposure, curves, the relationship to analogue photography, adjustment not manipulation is the reasoning and use here.
Satisfies Digital Photography I Requirement

PH-140-1 History of Photography
Reagan Louie
Prerequisites: ARTH-100, ARTH-101
This course offers a survey of the history of photography from its inception in the 1830s, through Modernism and up to the present. We will look to the relationship of photography to science, documentation, art and visual culture as a whole and become familiar with the key figures, major practitioners and important artistic movements of the time. Through discussions and readings, particular attention will be paid to how varied economic, political, and technical elements have impacted the medium and inversely, how the great undifferentiated whole of photography has similarly influenced changes in modern society.
Satisfies the History of Photography II Requirement

PH-215-1 Sacred and Profane I
Linda Connor
Prerequisites: 6 Units of Photography Coursework
The history of art has, at its core, few themes. These have been readdressed and reinvigorated throughout time, woven through various cultures and epochs. Sex, death, dream, the self, the environment, and the afterworld remain enduring threads in human wonder and expression. This two-semester course brings together a wealth of imagery and ideas – visual presentations of sacred, mythic, and profane images in a cross-cultural framework. These are presented in tandem with the development of each student's personal body of work through class critiques. During the first semester, work to develop their photographic projects, which are reviewed and discussed on a weekly basis as the work evolves. Throughout the two semesters, visual presentations cover a wide range of topics—from vastness to vanitas—and students are afforded a longer time to mature their work. The abundance of images in the visual presentations is meant to inspire individual interpretations of the material. This class is designed for advanced undergraduate, graduate, and post-baccalaureate students. Students are expected to show work for class critique weekly, complete assigned readings and written responses, and complete visual research based on their interests. It is highly recommended, and to their benefit, that students who complete this course go on to enroll in Sacred and Profane II in the following semester.
Satisfies Photography Conceptual Elective
Satisfies Studies in Global Cultures Requirement

PH-220-1 Why & What is Documentary
Darcy Padilla
Prerequisite: PH-101
To tell a story is the purpose of the documentary photographer, providing a reason for and the courage to communicate through photographs and words. The whys of importance and a photographer's role as an artist in documentary work is the prime focus of this project oriented class. Photographic essays, books, films, and exhibitions that have raised awareness and been catalysts for social change will be critically examined in order to develop the student's personal style while focusing on their project.
Satisfies Photography Elective
Satisfies Critical Studies Elective

PH-220-2 Visual Translations
John Priola
Prerequisite: PH-101
This course is an examination of still life through methodology, theory, and practice. The study of historical and contemporary effects used in this genre will inform artistic practice in fabricating still life in the true sense of the term. Students will look at works by Jean-Baptiste-Simeon Chardin, Marcel Proust, Laura Letinsky, Olivia Parker, Thomas Demand, and Gregory Crewdson. The class will discuss falisification/sincerity, fiction, metafiction, truth and transformation, and the relation between 2D and 3D form. The class will examine the 2D result from a photographic perspective and discuss why and what the photographic medium is doing. Students will develop technical skills through fundamental exercises in lighting and set-up, but self-generated projects addressed in critique will be the focus. The goal is to connect personal meaning with conceptual understandings to produce work with a particular intention. Requirements for this course include strong technical skills in at least one medium. Camera/darkroom or digital photo experience is highly recommended, but students with painting, printmaking, or other expertise are also encouraged.
Satisfies Photography Conceptual Elective

PH-221-1 Digital Photography II
Liz Steketee
Prerequisite: PH-120

This course introduces students to a more advanced level of the conceptual and technical aspects of digital photography. It is designed for students who already have a basic understanding of digital photographic processes. The course will explore the communicative possibilities of digital prints and web/multimedia/video applications of the still image. The course will also include discussions of the professional possibilities available to photographers after graduation and instruction on how to produce digital portfolio materials.

Satisfies Digital Photography II Requirement

PH-303-1 Conversations with Contemporary Photography
Linda Connor
Prerequisite: PH-120, PH-140

This class facilitates creative discourse between students and visiting artists. The course is taught in conjunction with the Photo Alliance lecture series. In addition to attending the lectures, students will take an active role in guiding and documenting a colloquium/critique with each artist. The documentation of each artist's lecture and colloquium/critique will be posted on Facebook, the Photo Alliance website, and the SFAI media archive, allowing each conversation to reach wider audiences. Students will research, organize dialogues on, document, and broadcast each artist's visit. Students are expected to produce artwork that will be critiqued by each visiting artist.

Satisfies Photography Elective
Satisfies History of Photography II Requirement

PH-304-1 Vernacular Landscape
Henry Wessel
Prerequisite: 6 Units of Photography Coursework

This course is designed for photographers interested in producing a photographic document describing the appearance of manmade landscapes. Class discussions will consider the iconographic and cultural implications that reside in these images and the problems these present for any artist attempting to express their point of view in a unique form. Readings will include the work of J.B. Jackson, Robert Adams, and John Kouwenhoven.

Satisfies Photography Technical or Conceptual Elective
Satisfies Urban Studies Elective

PH-380-1 Undergraduate Tutorial
Reagan Louie
Prerequisite: Junior Standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Photography Technical or Conceptual Elective

PH-381-1 Special Projects
Henry Wessel
Prerequisites: 6 Units of Photography coursework; PH-110, PH-140 or PH-141

Each student, in concert with the instructor, will design and implement a research project that is conceptually and perceptually relevant to their own process of art making. In addition to a bi-weekly presentation of work from their own processes, students will be required to give a coherent and finalized presentation of their research findings in a form that is appropriate to the nature of the research (i.e., PowerPoint, DVD, research paper, etc.).

Satisfies Technical or Conceptual Elective

Printmaking

PR-102-1 Etching
Tim Berry
Prerequisite: None
This class will instruct students in the techniques of the etching (intaglio) process. Through class lectures and demonstrations students will learn both properly to execute and to print their individual etching plates. Processes examined will be hard ground, soft ground, dry point, and aquatint. The concentration will be on individual plate images. Conceptual aspects of printmaking in general and etching in particular will also be emphasized. The class will consider the relationship between a print's form and its content. Students will work on developing an individual archive of imagery from which projects will be based. These archives will manifest themselves in finished prints. A final investigation will be to consider the importance of materials, format, annotation, presentation and display. Everything will be examined through both individual and group critiques.
Satisfies Printmaking Elective

PR-104-1 Lithography II
Gordon Kluge
Prerequisite: None
The course provides the opportunity to explore the art of lithography and of the image that is produced through drawing and printing. A strong emphasis on direct drawing as well as the use of the photocopy is included. Tools, materials, and chemistry used in this course are covered through demonstrations and discussions. The potential of aluminum plate lithography, both hand-drawn and positive and negative photo plates, is covered in the second half of the class. Techniques of multicolor printing and the use of materials such as inks and paper and how they affect the image are explored. General studio procedures with a strong emphasis on safety are integrated with image-making practice. One-to-one critiques and discussion are scheduled as appropriate. One of the goals is to provide solid information so that the student can work independently.
Satisfies Printmaking Elective

PR-106-1 Artist's Books: Structure and Ideas
Macy Chadwick/Charles Hobson
Prerequisite: None
This class looks at the qualities of books that have the potential for creative expression beyond the typical notion of a book. Building on characteristics such as the potential for storytelling, performance, and unique methods of display, the class will examine the relationship between word and image and the structure and sequencing of information. The focus will be on letterpress printing as a means to producing artists' books. Students will learn how to make polymer plates to print on the Vandercook press. Other letterpress image generation techniques such as pressure printing and relief printing will be covered.
Satisfies Printmaking Elective

PR-108-1 Drawing and Painting to Print
Tim Berry
Prerequisite: None
Definitions of printmaking have constantly been evolving ever since man first reached his ash- covered hand to the roof of a cave. In process they have evolved from direct hand manipulation in text/image creation through to today's digital revolution. Printmaking's strength is that these same technologies and their processes also present each in their own unique way questions and issues that are at the heart of the discourse of our time. "*Printmaking is not an object, technique, or a process–it is a theoretical language of evolving ideas*". This class will begin to provide insight into how the old and the new can coexist and function in interactive ways that preserve tradition while embracing and creating new paradigms. These insights will be investigated through drawing, painting and printmaking projects. Printmaking processes involved in our explorations will include drypoint and hardground etching as well as monotypes/monoprints). These projects will be based on the collaborations (sources) between traditional understandings and of their applications to printmaking, investigating: transferal, layering and transformation. Seven projects (from which class participants will choose four), will involve moving back and forth between the drawing/ painting studio and the printmaking lab. All work will be examined through both individual and group critiques.
Satisfies Printmaking Elective

PR-111-1 Screenprinting I
Amy Todd
Prerequisite: None

This beginning/intermediate screenprint (serigraphy) course covers the methods and techniques for the creation of screenprints as well as the conceptual implications, applications, and relevancy of this form. Various stencil-making techniques (hand-made/drawn; photographic/computer generated) will be covered along with color-separation creation. Photo-emulsion coating, exposure, registration, and printing will be demonstrated. Multicolor prints on paper will be produced with additional investigation into other substrates. Students will be encouraged to experiment with the formal and conceptual nature of the screenprint with projects that consider the nature of multiples. Demonstration, discussion, a field trip, and critique will be vital elements of this course. Some familiarity with Adobe, Photoshop and Illustrator is valuable but not required.

Satisfies Printmaking Intermediate Printmaking Requirement

PR-113-1/ DT-113-1 Conceptual Design and Practice
JD Beltran
Prerequisite: None

This course provides both a conceptual and practical introduction to two-dimensional design practices through the study of basic visual and graphic design elements as actualized in various media. This course combines analysis of conceptual approaches with practical instruction in design principles with three of the most popular and in-demand creative applications today: Photoshop, Illustrator, and InDesign. The course will include instruction in the process of setting up a publication by working with type, artwork, styles, composition, and layout. Basic elements of web design and interactive design also will be covered, with a basic introduction to the capabilities of applications such as Flash and Dreamweaver and exploration of what the future holds for web and mobile visual applications. Students will explore traditional design principles as well as conceptual design strategies through a series of weekly studio and take-home assignments, and will build a portfolio of design projects in print and web. Visual literacy skills will be developed through class projects, group critiques, artist lectures, and design presentations.

Satisfies Conceptual Design and Practice Requirement or Design and Technology Elective
Satisfies Printmaking Elective

PR-220-1 Relief Printing I
Juan R. Fuentes
Prerequisite: 3 Units of Printmaking Coursework

An introduction to the medium of relief printmaking. Through lectures, demonstrations and hands-on work in the studio, students will be taught the processes and techniques for printing images from linoleum and wood. Students will be expected to work on three relief print projects—single block, multiple block, and reduction. Combined image-making with other media, hand printing to press printing, and oil vs. water-based inks will be covered. Students will be encouraged to explore their own imagery in this versatile and expressive contemporary medium. There will be individual and group critiques.

Satisfies Printmaking Elective

PR-303-1 Art of the Street
Aaron Terry
Prerequisite: 6 Units of Printmaking Coursework

Half seminar and half workshop, through readings and lectures this class will cover the history of the poster, from the WPA (Works Progress Movement) Poster Movement of the 1930's in the US to the Cuba Poster Art Movement under the Castro regime (such as OSPAAAL, the Organization in Solidarity with the People of Africa, Asia, and Latin America). The class will explore in depth the role that the poster has played in building community, stimulating political action, and impacting social and cultural consciousness throughout the 20th century. Students will look at the work of artists ranging from Warhol and Rauchenberg to Emory Douglas and Ester Hernandez with special guests, designers, and curators as well as class trips to the Hoover Institute Archives and the Mission Cultural Center. Since rudimentary screen printing materials are so affordable and readily available, we will focus predominantly on the screen print as a means of realizing individual and group projects in the class. Students will design and produce their own posters, learning and using different types of processes for making and distributing their proposed poster campaigns.

Satisfies Printmaking Advanced Printmaking Requirement
Satisfies Critical Studies Elective
Satisfies Urban Studies Elective
Satisfies Studies in Global Cultures Requirement

Sculpture/Ceramics

PR-380 Undergraduate Tutorial
Amanda Hughen
Prerequisite: Junior Standing
Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; other¬wise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.
Satisfies Printmaking Elective

CE-100-1 Ceramics I: Fabrication
Ian McDonald
Prerequisite: None
Ceramics I: Fabrication is an introduction to the processes, techniques and issues of contemporary ceramics. Students will learn a range of direct construction methods in clay, to build projects investigating issues of: space, design, materiality, process and function. The course will also cover utilization of raw materials, multiple clay bodies and introductory low-fire surface treatments. This class will serve as the foundation for further study in clay and ceramics, and will introduce students to both historical and contemporary issues related to clay materials, exploring the formal and conceptual language of the things a culture creates.
Satisfies Sculpture Elective

CE-200-1 Surfaces: Illusion/Abstraction
John DeFazio
Prerequisite: 100-level Sculpture Course
This course will offer students an array of methods, techniques and visual strategies associated with ceramic surfaces, including: glazing methodologies, underglaze painting, china paints and fired decals. Alternative and experimental processes such as raw clay, non-fired surfaces, sandblasting and ancient finishing procedures will also be examined. The class will investigate visual strategies for illusionistic, abstract and narrative surface/form relationships from sources such as: contemporary painting, pattern design, architecture, digital media, historical and contemporary global ceramics, in order to explore the links between conceptual processes and formal languages. Firing techniques as related to surface will also be investigated. Concurrent or previous enrollment in CE-100 is highly recommended.
Satisfies Sculpture Elective

SC-100-1 3D Strategies I: Beginning Sculpture
Richard Berger
Prerequisite: None

3D Strategies will explore two fundamental aspects of form and material realization. They are: (1) the realization of a form from an armature, a form that evolves from within utilizing the processes of modeling and reduction to achieve its ends, and (2) the realization of a form that is conceived as a construction, built from components. The aim of the course is to familiarize the spatially oriented maker with the appropriateness of these basic categories as solutions to expressive problems and goals. The modeled form can be biomorphic, monolithic, lyrical, and usually exists as an exterior. Materials for this exploration will use an armature and plaster shell as a basis for exploring the expressive possibilities of modeling. The constructed form can be a geometric or biomorphic or somewhere in between. Its methods and materials are appropriate to forms that can have both interior and exterior possibilities and that can occupy volume without great mass. The intention of experiencing both of these strategies is to inform expressive decisions at their initial states of conception, toward an optimal use of material in service of idea. Materials and technical instruction for forms conceived as a construction built from components may include wood, steel, cardboard and mixed-media.

Satisfies Beginning Sculpture Requirement

SC-150-1/ DT-150-1 Electronics and Activating Objects
Chris Palmer
Prerequisite: None

This course is intended for artists and designers alike as a jumpstart into adding technology into their palette of creative tools. Like any other creative medium it is important to learn as much as possible about the materials of the craft. The course will be a rigorous series of hands-on projects giving students the knowledge necessary to build technologically based art works. There will be interactive workshops throughout the course that will involve instruction and development of basic electronic and hardware skills including working with micro-controllers, sensors, motors, and other devices. Students will experiment and produce simple physical projects. A basic introduction to programming microcontrollers will be provided during the course. The course will result in a final show of student experimental electronic projects.

Satisfies Design and Technology Designed Objects Distribution Requirement or Design and Technology Elective

Satisfies Sculpture Elective

SC-200-1 Processes of Replication
Kathryn Spence
Prerequisite: 100-level Sculpture Course

An intermediate sculpture class in which students will focus on processes of replication using molds, and other serial methodologies. Students will work in an idea and project-based format applying a range of procedures such as rigid and flexible molds in a range of materials, vacuum forming as well as alternative processes to explore and expand their concepts. Development of individual strategies for the replication of found, constructed and/or figurative objects and assemblages of various scales and contexts will be emphasized. This class is part of a series of courses that further explore issues in sculpture, installation and mixed-media work. Information about the role of serial processes and concepts in contemporary sculpture and ceramic practice will also be presented.

Satisfies Sculpture Elective

SC-203-1 Kinetic Sculpture: Figuration
Richard Berger
Prerequisite: None

Students will explore both figuration and animation in a variety of media in this course. The marionette and analog mechanization in various forms will be the archetypes for initial exploration. The cyborg, robot, and other models will be further examined for their constructive and animate strategies, along with the marionette as points of departure for student projects. Basic instruction in mechanical, electrical and alternative animation as well as a range of materials including wood, metal and plastics will be covered. Information about the history and lore of sculptural narrative, animate form and figuration in a global context will also be presented.

Satisfies Sculpture Elective

SC-208-1 Art Like Architecture
John Roloff
Prerequisite: 100-level Sculpture or Design and Technology course

In this course students will examine architectural thought and process for application to the production of art. Students will explore strategies for integration of architectural design, concepts and procedures into their work using models, prototypes, fragments, personal forms, modular elements, basic structures and collaboration. A range of traditional, vernacular, alternative and technological materials and approaches such as: reeds huts, adobe, rammed earth, bamboo, recycled, reclaimed and smart/high tech materials, will be considered to answer such issues as: space, scale, mobility, habitat, installation, relational aesthetics and site. The class will also look at the potential of art/architectural strategies to engage social, economic, ecological, psychological and global issues. The work of such artists as: Habitat for Humanity, Rick Lowe, Los Carpentiros, Lucy Orta, Allen/Ellen Wexler, Siah Armajani, Andrea Zittel, Vito Acconci, Atelier van Lieshout, Thomas Hirshhorn, Hélio Oiticica and Rikrit Tiravinija, will be examined in the context of this exploration. SC/DT-233 Expanded Drawing/CAD, is an ideal companion, precursor or follow-up to this class.

Satisfies Urban Studies Elective

SC-380-1 Undergraduate Tutorial
John DeFazio
Prerequisite: Junior Standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; other–wise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Sculpture Elective

School of Interdisciplinary Studies

All courses are offered for 3 units unless otherwise specified.

Art History

ARTH-501-1 Issues and Theories of Contemporary Art
Nicole Archer

Designed to provide Master's students with a foundation in the scholarly practice of art history, this writing- and discussion-intensive course will offer a range of models and critical vocabularies for the analyses of contemporary art and the frameworks of its production, circulation and reception. The course will begin by familiarizing students with some of the foundational figures of the discipline (Wölfflin, Riegl, Warburg, Panofsky, Malraux, Gombrich and so on) and the continued interest and relevance of the methods they set forth. As the course continues, theoretical approaches will include formalism, semiotics, deconstruction, social history, feminist critique, gender studies, psychoanalysis, narratology, postcolonial theory, institutional critique, theories of spatial relations/politics, and the culture of spectacle and speed. Each week a number of different methodological approaches will be used to address a selected artist's practice or theme (for example, beauty, abjection, the Real, etc.). While primary theoretical texts will sometimes be paired with recent, exemplary texts drawn from art criticism and history, the balance will fall toward close visual analyses of artworks and careful attention to the methods of historical and critical engagement. Discussion, anchored in the discourses and debates around Modernism and post-modernism, will focus on the contemporary status of the discipline of art history in relation to art theory, criticism, and practice. International perspectives and their relationships to the multiple histories of contemporary culture will be emphasized.

Satisfies Core Requirement for MA Students in the History and Theory of Contemporary Art

ARTH-502-1 Min(d)ing the Canon
Claire Daigle

This graduate lecture course is designed to provide coverage of the major figures, themes, movements and key art historical and theoretical narratives of 2oth-century art in specific relation to contemporary practices. While taking into careful consideration the critiques of canonicity and avoiding re-inscription of exclusionary notions of mastery, the approach will be characterized by the various actions enfolded in the gerund "min(d)ing": to excavate, to detonate, to pay heedful attention to, to be exasperated by, and to tend. The class, organized both in rough chronology and thematically, will begin with a survey of the cross-century reiterations of Manet's Olympia with regard to thematics of class, gender and race. Following sessions will proceed with a select core of case studies that will trace, to use Deleuze and Guattari's phrase, "lines of flight" from Western Modernism toward global multiplicities. To cite a few examples: the trajectory of the gaze from Claude Cahun through Laura Mulvey to Cindy Sherman; Marcel Duchamp's readymade as it has broadened the definition of art to encompass the art of the everyday; the minimal quietude of Agnes Martin's drawn lines alongside those of Nasreen Mohamedi; Robert Smithson's importance for current ecologically-based art interventions; the chromatic infatuations of Henri Matisee through Pipilotti Rist. The two volumes of Art since 1900: modernism antimodernism postmodernism by Foster, Kraus, Bois and Buchloh will provide the foundational reading for the course.

Satisfies Art History Seminar Elective History

ARTH-510-1/US-510-1 Frameworks for Art and Urbanism
Laura Fantone

Throughout history the intensification of cultural production has been conspicuously dependent upon the constructive, destructive, expansive, fluid, and anonymous energies of the urban context, even as utopian and dystopian visions of cities have changed (and multiplied) almost as rapidly as "isms" in art. This course will examine the synergy between art making and city making in historical and theoretical terms. Students will be invited to think through the categories of urbanization, industrialization, imperialism, globalization, diaspora, migration, and exile; to read widely among texts drawn from art history, urbanism, geography, semiotics, cultural theory, literature, visual culture studies, economic theory, and media theory; and to respond to this material in critical and visual terms.

Satisfies Requirement for MA in Urban Studies

ARTH-520-1 Theater, Art and Their Doubles
Frank Smeigel

A certain truism of performance-based work in the 1960s and 70s could be summed up by Marina Abaramovic's call for "no rehearsal and no repetition." One could plot out the rules and even ready oneself for the performance action, but that action would remain the opposite of theater, without scripts, actors playing characters, and nightly curtain calls. As Abramovic prepares for an evening-length opera based on her life, we might reconsider the bias against theater in the visual arts. From F.T. Marinetti's invocation of the "pleasures of being booed" to Michael Fried's certainty that "what lies between the arts is theater," text and stage-based drama has been the bogeyman against which visual cultures have measured their evolution, success, or purity. This course will track the last hundred of anti-theatrical theory and action, while also examining how visual artists have themselves embraced both the radical and the traditional stage. Students will discuss the work of Antonin Artaud, Samuel Beckett, Bertold Brecht, Trisha Brown, Merce Cunningham, Elevator Repair Service, Richard Foreman, Jerzy Grotowski, Anna Halprin, Alfred Jarry, Allan Kaprow, the Living Theater, Mark Morris, Yoko Ono, Pig Iron Theater, Yvonne Rainer, Robert Rauschenberg, Susan Sontag, Robert Wilson, among many others.

ARTH-520-2 Histories and Theories of Photography
Ginger Hill

This course surveys histories of photography from the 1830s to the present, and introduces a constellation of debates inaugurated by or transformed through this peculiar medium. Particular attention will be given to the origins of photography, their contexts, and the multiple functions served and meanings generated by photographs. How has the human body been pictured in photography, and how has this affected individual and group identifications? Photographs will be analyzed as formal objects and as practices of visual documentation, narration, and expression. Key themes include: How has photography reproduced or challenged what is thought of as real, true, or possible? How does the reproducibility and dissemination of this medium influence how art is conceived? Even more broadly, how does photography influence visual perception and what is ascribed to or expected of an image? The interrelations of photographs, text, and context—including other images and ways of viewing—will be recurrent themes. The role of the operator or photographer, as well as forms of display and the institutionalization of photography will be interrogated in order to consider the various functions of visual information and argumentation. How have the production, use, and interpretation of photographs changed since the emergence of this medium? Discussions towards the end of the term will center upon digital technology, its use, and impact upon practices and understandings of photography, and how this turn compares to the advent of the medium.

ARTH-520-3 Realism in European and American Cinemas, 1945–Present
Alexander Greenhough

Over the latter half of the 20th century and into 21st, "realism" has emerged as a crucial trope in the rhetoric, theory and aesthetics of a series of major, influential film practices in Europe and the United States. This course explores the remarkable consistency of key formal and stylistic characteristics of realist fiction films (including verisimilar amateur performances, on-location shooting, handheld camerawork, long takes, naturalistic lighting, and quotidian stories about 'everyday' characters), while simultaneously contextualizing exemplary filmmakers and film movements in their socio-historical settings. The course proceeds chronologically from the aftermath of the Second World War (tracking the development of expanding consumer societies, the politics of decolonization, and the emergence of new, important social and political movements) and culminates in a consideration of contemporary forms of realism in the new millennium. A central issue of the course will focus on the theoretical vicissitudes of the cinema's ontological status as medium which possesses a privileged connection to reality, and hence its relation to the social forms which it both directly and indirectly figures.

ARTH-533-1 Re-Figuring the Ground: Critical Perspectives on Contemporary Painting
Mark Van Proyen

For the past five decades, painting has occupied a fascinating and problematic position in the evolving story of contemporary art, in turns vilified as being irrelevant and celebrated as still representing the epitome of artistic practice. This course will explore the underlying issues that mark and drive those trajectories while also serving to familiarize students with a broad array of significant practitioners and ideas that continue to both problematize and revitalize painting's position within the broader context of contemporary art. Special focus will be placed on the work of Francis Bacon, Andy Warhol, Elizabeth Murray, Anselm Kiefer, Gerhard Richter, Kara Walker and Lisa Yuskavage, all viewed in relation to critical writings authored by Clement Greenberg, Linda Nochlin, Jacques Derrida, Kobena Mercer and Donald Kuspit, among others. The course will also pay special attention to the work of the Winifred Johnson Clive Foundation Distinguished Visiting Fellows for Interdisciplinary Painting Practices who will lecture at SFAI during the semester.

ARTH-590-1 Thesis I: Independent Investigations
Dale Carrico
Prerequisite: Open to only MA and Dual-Degree Students

In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students will develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.

Satisfies Requirement for the MA in History and Theory of Contemporary Art

ARTH-591-1 Thesis II: Collaborative Projects
Meg Shiffler
Prerequisite: Open to only MA and Dual-Degree Students

This course provides the context for the collaborative project that, along with the student's individual thesis, forms the capstone of the MA program. Students from all three MA programs work together to define, research, and present a group project focusing on a crucial aspect of contemporary art and its critical contexts. Students will take responsibility for all aspects of the project, which may include topical research and writing, curatorial work related to project design, budgeting, selecting and commissioning artwork, exhibition design, and public outreach, thereby gaining professional experience in art historical research, programming and presentation. Past projects have included film screenings, art exhibitions, public events, and print and web-based publications on a variety of themes.

Satisfies Requirement for the MA in History and Theory of Contemporary Art

Critical Studies

CS-500-1 Concepts in Creativity
Meredith Tromble

In contemporary Western culture, "creativity" is generally understood to be an essential component of artistic activity. But what does it mean to be "creative"? Our culture's operating definition of "creativity" refers to a complex of ideas, assumptions, and values that is historically characteristic of our time, taken for granted and rarely examined. In this seminar we will view art and films that represent the creative process, cover theories of creativity from artificial intelligence, cognitive science, cultural studies, psychology, and sociology, and query their meaning for art practice through individual research projects. Among the dozens of artists and scholars whose ideas and images are considered in the course are Marina Abramovic, Blast Theory, Joseph Beuys, Hélène Cixous, Mihaly Csikszentmihaly, Future Farmers, Howard Gardner, Gerd Gigerenzer, Ravenna Helson, Aldous Huxley, Hans Namuth, Dennis Oppenheim, Keith Sawyer, and Wisława Szymborska.

CS-500-2 Intersections of Art, Law and Cultural Property
JD Beltran
Prerequisite: ENGL-201

This course investigates the ways in which the law affects and relates to the art world. The course will explore some of the pressing contemporary legal issues affecting art on a cultural level, and the restrictions and effects of international law and intellectual property law on globalization in the art world. Included will be topics such as cultural heritage, the laws and issues applicable to cultural property (for example, ancient artifacts, antiquities, and religious and cultural objections, including who owns native cultural objects), the trade restrictions imposed by nations, and the fate of works of art in wartime. Also discussed will be governmental influences on art-making practices and the privatization of the arts. The course examines practical legal issues for artists, such as intellectual property rights (including copyright, appropriation, resale royalty rights, and moral rights issues) and commoditization, analyzing the law as it relates to the creation, purchase, sale, resale, transfer, import, and export of art. Included will be examinations of issues of free speech, censorship, and artistic liability, with discussions of the landmark art-related legal decisions and controversies in those areas. Of special importance in the digital era, are topics about digital practice and how the role of the artist has changed in the global landscape of technology. Today, open source authorship, alternatives to traditional copyright similar to Creative Commons, and ubiquitous digital reproduction (legal and illegal) all provide case studies for investigation. The class frequently will consider contemporary art controversies as a means of examining these broader issues.

CS-501 Global Perspectives on Modernity
Robin Balliger (CS-501-1)
Carolyn Duffey (CS-501-2)

This course locates the project of modernity within global processes of cultural, economic, and political transformation. Narratives of Western dominance typically emanate from a self-contained version of history, but this course analyzes the modern world through the tensions of empire, contested encounters, and transculturation. Diverse populations become objects of knowledge, regulation, and discipline as subject production in a global domain articulated with capitalist expansion, nationalism, and strategies of colonial rule. Enlightenment claims of rationality, universal knowledge, and scientific obje ctivity exploited the racialized bodies, behaviors, and material culture of others as "evidence" of Western development and civilization. Hierarchical classificatory matrices emerged across metropolitan and imperial space, and the structuring of difference and inequality along lines of race, class, gender, and sexuality shaped modern ideologies, political rationalities, and cultural imaginaries. Modernity was also formed through resistance in everyday practices and by anticolonial cultural production and independence movements. The course addresses these issues through a multidisciplinary approach that includes travel writing, expositions, and popular culture; ethnography and ethnographic film; primitivism and artistic modernism; scientific exploration, classification, and normativity; colonial and postcolonial criticism.
Satisfies Core Requirement for MA in History and Theory of Contemporary Art, Exhibition and Museum Studies, and Urban Studies

CS-520-1 / US-520-1 Landscapes: Sensory Architecture/ Geographies
Raul Cardenas

The definition of an Organoleptic Design is taken from food engineers when they discover a positive connection between the sense of taste and the other senses, especially smell—the sense that is most related to memory. This course re-thinks the construction of the "City" or ethnographical structures through migratory processes of flavor, sound, smell, tactile experiences and visual constructions. How can we envision and correlate sensory awareness with urban design, public interventions, sciences, and aesthetic values in public domains? The participants in the course will develop such awareness, to redefine concepts in relation to sensorial understandings of art practices in the social, political, and public sphere. This course will become a laboratory of sensorial production and understanding, accompanied by field trips and lectures. The class will study projects and strategies of Sissel Tolaas, James Turrell, Janet Cardiff, John Cage, Serge Lutens, Ferran Adria, MIT Media Lab, Harvard School of Engineering and Applied sciences among others.

CS-520-2 Grasping at the Real
Cameron MacKenzie

What happens when words fail? It could be said that each society must confront the facet of its existence which cannot fully be subsumed into knowledge. At issue in these confrontations is oftentimes an experience with the sacred, the lost, the myth, the unspeakable, the sublime. These confrontations have been clustered in the 20th century under the term "the real," around which coalesce questions of meaning, ideology and being. How has the real been understood and explored in different epochs and across cultures? What is the value of the concept? What does it offer for studio practice, and what dangers lie in its romanticization? Such questions will guide our readings of Lacan, Foucault, Kojéve, Wittgenstein, Barthes, Kristeva, Badiou and Hal Foster, particularly his essay "*The Return of the Real.*" We will also chart the exploration of the concept through the work of writers such as William Burroughs and Edward P. Jones in relation to contemporary artists.

All EMS and US courses may be used to fulfill Critical Studies Requirement (with the exception of Thesis I and II)

EMS-501-1 Critical Histories of Museums and Exhibitions
Rudolph Freiling

Divided into three time periods, pre-20th Century, 20th Century and 21st Century, and understood within the overlapping frames of Imperialism, Modernity and Globalization, this course will begin by tracing the transition of private European collections to the birth of the first modern public museums in the 18th and 19th Centuries. The 19th Century also marked the birth of the first International exhibition, in the form of the World Fair. Next the course will examine the origin, history, and evolving characteristics of modernism and its overlap and transition into post-modernism through an understanding of major political, economic, and technological events of the 20th Century. It will offer a way of reading the emergence of mid-late 20th Century art and cultural movements within the context of colonial independence, the articulation of new geographic boundaries, mass migrations, emerging feminist, post-colonial and human rights discourses. In its last phase, the course will look at production and exhibition strategies based on the discourses of post-modernism and Globalization beginning in the late 20th Century and start of the 21st. Beginning with an overview of the history of the term "Globalization," the course will focus on the international Biennial movement as both a manifestation of Globalization and as a space of its critique and reflection. We will look at the biennial's internal and external structures and influence amongst other art institutions, recent thematic frames, and examine more closely specific curatorial efforts. Examples of issues and contexts to be addressed include increasingly blurred distinctions between the roles of artist, curator and critic, context-specificity, and the negotiation of the local with the global. The recent development of virtual artist projects and exhibitions will also be examined in order to understand their potential and limits while attempting to articulate as yet new production and exhibition structures.

Satisfies Theories of Art and Culture Requirement for MA Students in Exhibition and Museum Studies

EMS-512-1/US-512-1 Urban Remapping: Identity and Memory in the Twenty-First Century City
Ella Diaz

As visual cultures in urban centers continue to privilege certain histories over others, this course interrogates government funded art, building preservation, historical landmarks, and "national" commemorations. Connecting visual cultures to the racial, socioeconomic, and political landscapes of selected cities, the course observes how disenfranchised, peripheral populations remap public spaces in which they are officially rendered invisible. The concept of 'urban remapping' is applied to urban centers using the methods of several other academic disciplines.

EMS-520-1 The History of the Concept of the Public
Dominic Willsdon

This course is intended as an introduction to the history of the concept of the public from the early modern period to the present. It is primarily a theoretical course. It looks at Jurgen Habermas's The Structural Transformation of the Public Sphere, which has been central to contemporary debates about the public, and writers who have responded to that text such as Oskar Negt & Alexander Kluge, Michael Warner, Bruno Latour and Lauren Berlant. The course will begin and end with contemporary debates about the concept of the public in a global context. It is a theoretical course, but one that pays particular attention to how the concept of the public operates and has operated in the spheres of art, architecture and education.

EMS-520-2 Toward New Museums
Paolo Polledri

This course provides a broad introduction to the architecture of art museums. Its focus is the interaction between the buildings and the art they contain. During the past few decades we have seen a proliferation of new art museums around the world. We examine the different types of art museums, both public and private, and the new trend of museums designed by well known architects. The relationship between artists and architecture forms another main theme the course. For some artists, museums offer the natural environment for the work. Others resist this notion and the interference of curators and patrons. The relationship between art and architecture is not a static subject. Many of the most recent museum buildings around the world introduce new ways of thinking and new ideas about this subject. Students in this course will gain an appreciation of the complexity of issues related to museum architecture.

EMS-590-1 Thesis I: Independent Investigations
Dale Carrico
Prerequisite: Open to only MA and Dual-Degree Students

In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.

Satisfies Requirement for the MA in Exhibition and Museum Studies

EMS-591-1 Thesis II: Collaborative Projects
Meg Shiffler
Prerequisite: Open to only MA and Dual-Degree Students

This course provides the context for the collaborative project that, along with the student's individual thesis, forms the capstone of the MA program. Students from all three MA programs will work together to define, research, and present a group project focusing on a crucial aspect of contemporary art and its critical contexts. Students take responsibility for all aspects of the project, which may include topical research and writing, curatorial work related to project design, budgeting, selecting and commissioning artwork, exhibition design, and public outreach, thereby gaining professional experience in art historical research, programming and presentation. Past projects have included film screenings, art exhibitions, public events, and print and web-based publications on a variety of themes.

Satisfies Requirement for the MA in Exhibition and Museum Studies

Urban Studies

All EMS and US courses may be used to fulfill Critical Studies Requirement (with the exception of Thesis I and II)

US-510-1/ ARTH-510-1 Frameworks for Art and Urbanism
Laura Fantone
Throughout history the intensification of cultural production has been conspicuously dependent upon the constructive, destructive, expansive, fluid, and anonymous energies of the urban context, even as utopian and dystopian visions of cities have changed (and multiplied) almost as rapidly as "isms" in art. This course will examine the synergy between art making and city making in historical and theoretical terms. Students will be invited to think through the categories of urbanization, industrialization, imperialism, globalization, diaspora, migration, and exile; to read widely among texts drawn from art history, urbanism, geography, semiotics, cultural theory, literature, visual culture studies, economic theory, and media theory; and to respond to this material in critical and visual terms.
Satisfies Requirement for MA in Urban Studies

US-512-1/ EMS-512-1 Urban Remapping: Identity and Memory in the Twenty-First Century City
Ella Diaz
As visual cultures in urban centers continue to privilege certain histories over others, this course interrogates government funded art, building preservation, historical landmarks, and "national" commemorations. Connecting visual cultures to the racial, socioeconomic, and political landscapes of selected cities, the course observes how disenfranchised, peripheral populations remap public spaces in which they are officially rendered invisible. The concept of 'urban remapping' is applied to urban centers using the methods of several other academic disciplines.

US-520-1/CS-520-1 Landscapes: Sensory Architecture/ Geographies
Raul Cardenas
The definition of an Organoleptic Design is taken from food engineers when they discover a positive connection between the sense of taste and the other senses, especially smell—the sense that is most related to memory. This course re-thinks the construction of the "City" or ethnographical structures through migratory processes of flavor, sound, smell, tactile experiences and visual constructions. How can we envision and correlate sensory awareness with urban design, public interventions, sciences, and aesthetic values in public domains? The participants in the course will develop such awareness, to redefine concepts in relation to sensorial understandings of art practices in the social, political, and public sphere. This course will become a laboratory of sensorial production and understanding, accompanied by field trips and lectures. The class will study projects and strategies of Sissel Tolaas, James Turrell, Janet Cardiff, John Cage, Serge Lutens, Ferran Adria, MIT Media Lab, Harvard School of Engineering and Applied sciences among others.

US-590-1 Thesis I: Independent Investigations
Dale Carrico
Prerequisite: Open to only MA and Dual-Degree Students
In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.
Satisfies Requirement for the MA in Urban Studies

EMS-591-1 Thesis II: Collaborative Projects
Meg Shiffler
Prerequisite: Open to only MA and Dual-Degree Students
This course provides the context for the collaborative project that, along with the student's individual thesis, forms the capstone of the MA program. Students from all three MA programs work together to define, research, and present a group project focusing on a crucial aspect of contemporary art and its critical contexts. Students take responsibility for all aspects of the project, which may include topical research and writing, curatorial work related to project design, budgeting, selecting and commissioning artwork, exhibition design, and public outreach, thereby gaining professional experience in art historical research, programming and presentation. Past projects have included film screenings, art exhibitions, public events, and print and web-based publications on a variety of themes.
Satisfies Requirement for the MA in Urban Studies

Other Interdisciplinary Study Offerings

IN-503-1 Topics in Linguistics for Non-Native Speakers of English
Rebekah Sidman-Taveau

This is a hybrid (online and face-to-face) course for graduate non-native speakers of English. Students investigate linguistic topics while receiving support with critical studies reading, class participation, critiques, oral presentations, and academic writing (such as research and response papers, proposals and applications, MFA artist statements and MA theses). Course topics include advanced level reading strategy and vocabulary development, oral presentation and participation strategies, the language of critiques, and academic discourse and writing conventions. Students will be given specialized pronunciation and grammar instruction based on individual needs.

School of Studio Practice

All courses are offered for 3 units unless otherwise specified.

Graduate Studio Electives

NG-510-1 Alternative Contexts
Allan DeSouza

This course is intended for students interested in creating projects outside of conventional contexts. The streets, the city, public and private spaces, visibility and camouflage, subversion and decoration, social intervention, installation, performance, and video are some of the means and approaches that will be explored during this course. Being a studio class, students will create projects and works during the semester, from proposal to execution to documentation.

NG-511-1 Making...and The Making Of
Tony Labat

This workshop is for those who understand the importance of competition as a healthy interaction of mutual respect and community building, as a tool for inspiration and learning from each other. This course/workshop will emphasize production and process from pre-production to production to post-production, from treatment to final product with its own premiere sponsored by ArtNow International. Ten students will be chosen from short treatments and/or proposals of the project they will make. The treatment will then be expanded into a script during the first part of the workshop. A winner will be selected by a jury of outside experts (with the students voting as well) to receive a ($5,000) production budget to execute the project by the end of the semester, with a premiere. An additional budget of ($2,000) will be used to collaboratively produce a documentary of the process of making and selecting, of the competition itself to also premiere alongside the winner. The winner will be encouraged to utilize the whole class as a collaboration team to produce the project. This is a great opportunity for students working in video and/or film to engage in all aspects of production hands-on, and to acknowledge the collaborative nature of the medium. Inclusive of all genres, be it documentary, narrative and/or experimental.

PA-510-1 Winifred Johnson Clive Foundation Distinguished Visiting Fellows Seminar
Mark Van Proyen

In this course, students will interact with three internationally re-nowned painters who will join the seminar community in critical discussions about contemporary painting. Individual studio tutorials with each of the fellows will provide students with direct critical feedback on their studio work. Public lectures and colloquia presented by the fellows will further an understanding of their studio practice and provoke in-depth examinations of contemporary art. Students will be required to attend the three Winifred Johnson Clive Foundation Distinguished Visiting Painting Fellows lectures and their related colloquia, and to host studio critiques with each of the fellows. In addition, the seminar will facilitate the examination of participants' artworks as they address themselves to the social space formed by the seminar community. Each student will be required to present current work twice during the course of the semester, and will also be required to attend all other seminar critiques. Students will be required to respond to each other's presented work in both verbal and written form.

PA-511-1 In the Nude: The Figure as Fact and Concept
Brett Reichman

This course will offer graduate students with advanced studio instruction in the descriptive techniques that are necessary for the pictorial rendering of the human body, using both life drawing and the study of human anatomy. Students will increase their ability to draw the figure from life by way of gaining a comprehensive understanding of visible anatomical landmarks as well as the ways that naturalistic form can be created through the graphic representation of light and shadow. Critical discussions will debate the tension that exists between modernist and post-modern notions of bodily imperfection, and how both differ from the idealized bodies that inhabit traditional painting. Other topics will include the body in space, the body as space, and the body politic.

SC-510-1 The Return of Craft
Ian McDonald

With the expansion of digital technologies and automated prototypes, it is easy to forget the humble handmade beginnings of the object. Processes once used everyday to create both functional and decorative works in many contexts and cultures have all but been forgotten. In this hybrid seminar/practice course, students will both research and produce works in various "craft" disciplines. How do these craft and handmade processes influence or expand sculpture, design, painting, DIY, sustainable and entrepreneurial practice? Various cultures and contexts will be investigated in order to dissect and un-pack the different resources and strategies involved in global craft production. Methods of production and theory will include: ceramics, weaving, knitting, crochet, paper- making, caning and furniture making. Field trips and research will include local production factories and shops specializing in small independent producers. This course will also provide small short workshops in various disciplines. Artists, theories and movements explored will include: Ricky Swallow, Liz Craft, Shoji Hamada, The Maker Faire, El Anatsui, Carol Bove, Tom Friedman, Anna Von Mertens, Josiah McElheny and Pae White.

Graduate Critique Seminar

GR-500 Graduate Critique Seminar
Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings and field trips. MFA students must enroll in one Graduate Critique Seminar per semester. No more than two Graduate Critique Seminars may be enrolled per semester.

GR-500-1 *Paul Klein*
Paul Klein is an art and design strategist and research developer for a variety of transdisciplinary projects. His seminar focuses on using conceptual, material, and technical strategies to transform complex ideas into lucid forms, images, and objects–by acknowledging how viewers, media, and others ultimately create meaning in specific contexts. To this end, the seminar critically intersects the dominant visual culture and contemporary social media of the everyday within interdisciplinary practice. There is an emphasis on attaining the verbal and textual language necessary to convey ideas using productive dialog in both seminar participation and the writing of artist statements. Research sources are recommended based on individual student's topics and needs.

GR-500-2 *Meredith Tromble*
In this seminar we cultivate deep conversation about the artists' work and creative process, developing generative critiques and stimulating rapid artistic growth. The decisions that produce a particular work are a complex mix of conscious and unconscious thought; exploring decisions together, in the context of contemporary art, intensifies the dynamic connections among the artist, the work, and the world. As needed to further the discussion, we will use field trips, readings, and assignments. Artist in all disciplines are welcome.

GR-500-3 *Keith Boadwee*
This interdisciplinary critique seminar is designed to examine closely the conceptual framework within the works discussed. While it is obvious that to critique a work of art issues relating to process, form, taste and aesthetics must be discussed, our mission here is to deconstruct the core ideas and narrative content of the works we critique. There will not be any emphasis on one particular media or discipline. The dominant concern here is that students are using the form and materials, which best serve their concept. By working within an interdisciplinary framework, the students will come to a broader understanding of art as a conceptual practice.

GR-500-4 *Allan deSouza*
Allan deSouza's practice ranges across performance, installation, photography, digital-painting and text-works, including art criticism and fiction. Seminar students are encouraged to pursue ideas through any medium, simultaneously expanding the boundaries—and beyond—of that medium, while developing parallel and generative vocabularies. In similar ways that an artwork's meaning is never "complete," the critique will be pursued as a context-specific practice that deliberately suspends judgment of good and bad, while examining those processes through which meaning is constructed. The critique will follow a method of students presenting work without prior explanation, thereby prioritizing class/viewers' responses. Emphasis will be placed on developing historically-informed work that engages with the contemporary.

GR-500-5 *Sharon Grace*
This Graduate Critique Seminar is structured to provide a learning environment within which graduate artists from multiple disciplines, present their work for critical and aesthetic response. Through rigorous critique and analysis, each student is expected to develop and refine their problem solving skills and present their work a minimum of three times in the course of the semester. This seminar is a lab for students to become increasingly informed and knowledgeable with respect to art historical precedents and references, learn new art theoretical/critical vocabulary, take risks, test one's thesis, resolve formal art issues with respect to the grammar, syntax and history of ones' materials, through research into the meaning and history embedded in the materials, and how to work with that meaning, learning to defend his/her work, developing knowledge of critical discourses in ones' area of interest. Throughout the semester, specific texts, video/media and other media sources will be suggested. Students enrolled in this seminar are required to write an artist statement. By developing language and contextualization around their work, students will expand their understanding of the work and define meaning that will further develop and direct the processes of signification.

GR-500-6 *Tim Sullivan*
This critique seminar will emphasize concept over material/media. Therefore artists working in any media are accepted and welcomed. Whether we are looking at video, painting, performance, printmaking etc. we will first consider the concept and discuss how and why the media and execution supports (or detracts from) the original intention. We will also focus on how/where the student's works fit into the contemporary art world. Students will be assigned research materials on a case-by-case basis.

GR-500-7 *Pegan Brooke*

Pegan Brooke makes paintings and video/poems and is interested in art, nature, philosophy and literature. Most relevant to this course description, she is interested in the work and ideas of each student in her class. Students working in any material, or non-material, are welcome. A sense of humor is useful. The tone of the seminar is serious, rigorous, open and generous. The intention of the critiques is to assist each artist to create works of art, which fully embody their ideas and concepts, and to learn to analyze the form/content relationship. Other topics of discussion may include artist statements, galleries, artist residencies, graduate reviews and Vernissage as well as impromptu discussions based on student interests.

GR-500-8 *Amy Ellingson*

Amy Ellingson's studio practice includes painting, abstraction, formalism and the deconstruction of formal signifiers, painting history through the lens of formal advances, and the appropriation strategies. Her teaching approach is to help the student identify and articulate his/her most pressing aesthetic and conceptual concerns and formal impulses, to facilitate the historic, cultural, personal, political, formal and conceptual positioning of the work within the discourse of contemporary art making; and to encourage the student to find the means to contribute to that discourse. Amy sets a tone of trust, intimacy, intellectual rigor, and commitment. Students will be assigned with developing an artist statement.

GR-500-9 *Yoon Lee*

This seminar will operate from the standpoint of examining how works of art can be understood as organizations of experience. Much of this pertains to ideas that were once called formalist, but it extends to the psychological as well, because form always sustains an analogy to some type of state of mind and being. The ways of describing this analogy will of necessity be diverse and particular to the mico-community of the seminar, but the consistent expectation will be that students will understand that all works of art should operate as a model of the mind. This class will take painting as its primary focus, but will also consider works executed in the analogous media of sculpture and photography. Students from the various MA programs who want to improve their ability to articulate unscripted critical responses will also be welcome.

GR-500-10 *Jeremy Morgan*

The course will focus upon presented work , the artist will be offered the opportunity to disclose those aspects that reflect both strengths and weaknesses and other areas of concern and interest. It is the intention of the class to facilitate active respectful and honest analysis of work and the context and intent. Special consideration will be given to the importance of both conceptual frameworks and technical methods of application ,serious attention will be paid to physical properties ,chemical and material aspects of all forms of work .each student is expected to fully engage in dialog and offer insights and responses to work that is presented, attention will be given to offering avenues of research that are deemed of interest such as reading ,references both art and non art related as perceived as of concern in terms of the development of the artists work, it is the purpose of the class to assist in the clarification and development from idea to manifestation of each student.

GR-500-11 *Henry Wessel*

Each student will be scheduled to present work-in progress on three specific dates during the semester. Class discussion will address conceptual and formal concerns suggested by the appearance of the work. Primary emphasis will be on establishing an intelligent, referential approach to criticism and on implementing a disciplined, energetic method of working that will assist students in reaching their instinctual and intellectual potential. In addition to regular presentation of work, each student will be required to contribute oral and written responses during each meeting.

GR-500-12 *John Priola*

Art making is an intuitive, expressive, intellectual process that takes form, so class focus's on the melding of the making and thinking process, and what the message of the manifestation is. I facilitae an interdisciplinary discussion, engaging in the practice of "saying what you see". What's the intention compared to how the work communicates? Theoretical issues come out of the students' work and aren't imposed. Discussion is unmediated by the presenter to start, but ends as dialogue. Students are encouraged to pursue research in any form pertinent (literature, theory, visual art) stimulating process and expanding knowledge of art history.

GR-500-13 *Tim Berry*

As a painter/printmaker who has extensive experience in collaboration with a broad range of artistic practices through my role as owner, director, and master printer of Teaberry Press I view all contemporary art making practices as interdisciplinary.This interdisciplinary seminar will focus on extending the participants knowledge of how and why the technical, conceptual, historical, and theoretical aspects of their work should consistently be examined. Class participants will engage this process through in-class discussions and most importantly through three in depth critiques of their own work. Class participants will learn the process of the critique, both in terms of the self and the other. Both oral and writing skills will be developed as ways of examination and understanding, moving toward the desired result of a high competency in the presentation of their work for external examination.

GR-500-14 *John Roloff*

The instructor's expertise includes: site and nature-based projects, sculpture, ceramic and cross-media work; current research engages geo-science, systemic ecology and ontology. This course is devoted to the group critique of graduate student work. This interaction critically reviews the intention, direction, production, presentation, working processes and position within contemporary art discourse of each student's artwork as well as MFA program issues. Conceptual, theoretical and technical discourse of singular media through radical interdisciplinary and research driven work is encouraged. Readings and projects relevant to class dialog may be given when appropriate. Three viewings of each student work and full attendance are required.

GR-500-15 *Lynn Hershman*

This graduate seminar will offer students critical methods of analyzing their work, personalized direction in production crafts as well as contemporary theories of media, which includes Christianne Paul, Lawrence Lessig, Ted Hope, Lance Weiler and others. Alternative forms of presentation, media and distribution will be examined. The class will include visits by artists, screenings and field trips. Emphasis will be on refining both technical and critical skills and the clarification and honing of individual work, which will reesult from group dynamics of the class as they examine the creative process itself.

GR-500-16 *Jeannene Przyblyski*

This seminar will offer the opportunity to present your work to your peers for critique, as well as to refine your skills in participating in peer review and feedback. It is open to students in all media and departments. Much of our work together will entail defining some core terms of contemporary art practice and critical discourse in a context that embraces the role of art as itself a form of research and critical thinking in dialogue with broader fields of knowledge production, dissemination and interpretation. How can we be both more precise and more expansive in the terms we choose to think and talk about art and the ways in which it engages with the world? How do these terms make their way back into forms of art practice that more often than not refuse to agree to disciplinary and medium-specific boundaries (even as our alliance with/passion or frustration for a medium informs our sense of practice)? How do "medium" or "media" themselves become questions to be posed within the broader context of practice and process?

GR-500-17 *Reagan Louie*

Reagan Louie's background and training is in photography, painting, and sculpture. His work explores global transformation and cultural identity. Reagan teaches students who work in any media, and he favors a Socratic model that focuses on a student's working process and engages their work across media/discipline. The work and interests of the students shape his seminars.

Graduate Tutorial

Tutorials are specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester. Unless notified otherwise, the first meeting of Graduate Tutorials is at the Graduate Center at 2565 Third Street. MFA students must enroll in one and no more than two Graduate Tutorials per semester.

Laetitia Sonami (GR-580-1)
Jennifer Locke (GR-580-2)
Ranu Mukherjee (GR-580-3)
Tim Sullivan (GR-580-4)
Pegan Brooke (GR-580-5)
Dewey Crumpler (GR-580-6)
Bruce McGaw (GR-580-7)
Leslie Shows (GR-580-8)
Taravat Talepasand (GR-580-9)
Alice Shaw (GR-580-10)
Linda Connor (GR-580-11)
Susannah Hays (GR-580-12)
Amy Todd (GR-580-13)
John Defazio (GR-580-14)
Kate Ruddle (GR-580-15)
Mildred Howard (GR-580-16)

Graduate Practicum

EMS-588-1 Exhibition and Museum Studies Practicum
6 Units

As part of the Master of Arts in Exhibition and Museum Studies program, all students must complete a practicum. The practicum is a key aspect of the program designed to give students supervised practical application of previously studied theory through a form of professional engagement that puts students in direct contact with issues in the field. Students can arrange a practicum in which they work independently or in teams. The practicum can be an internship, independent or collaborative study, or a self-initiated off-campus study project planned under the direction of an advisor. Students are highly encouraged to select a practicum that supports their area of thesis research. The practicum involves on-site work and is undertaken in partnership with, for example, organizations, agencies, museums, galleries, departments of culture, archives, and private collections, at the local, the national, or the international level. Students work with someone affiliated with the practicum site and a SFAI faculty advisor. Both advisors review the student's work and development. The faculty advisor also provides the student with connections between their practicum experience and the development of their thesis, as well as assisting the student in placing his or her fieldwork into the broader context of their program of study.

GR-590-1 Entering Art Worlds: History, Theory, and Practice
Jennifer Rissler/Zeina Barakeh

This course prepares students for entry into a globalized art world conceived not as a monopolistic dealer-critic system in the modernist sense, but as an adaptive network of practitioners, marketplaces, institutional models and public forums. By providing strategies for negotiating its various components: galleries, curators, collectors, art schools, foundations, nonprofit cultural institutions, and media, students will define appropriate career trajectories, without compromising integrity, ethics, and self-image. The course offers a historical and theoretical perspective on the institutions and cultural apparatuses that have shaped the contemporary understanding of the social and market value of art, as well as practical information pertinent to the professional life of the contemporary artist, including portfolio and website development, résumé and presentation of professional qualifications for public commissions, press releases and more. Questions central to sustaining a contemporary practice will be explored, including: How and in what contexts are the aesthetic, intellectual, spiritual, civic and monetary values of art determined and negotiated? How is the economy of art a matter of money and media—the ways in which a place of visibility in the history and criticism of art is indexed to market value? How do artists seek to be both producers of art and negotiators of its discourses through active roles as artist-critics, artist-curators, artist-publishers, and artist-entrepreneurs?

Post-Baccalaureate Seminars

PB-400 Post-Baccalaureate Seminar
Frances McCormack (PB-400-1)
Jack Fulton (PB-400-2)

All Post-Baccalaureate students must enroll in this seminar, which will focus on critiques of student work from all disciplines represented in the program. Conceptual and material methodology will be emphasized. The seminar may include lectures, readings and field trips.

Graduate Lecture Series

GR-502-1 Graduate Lecture Series
Tony Labat and Claire Daigle
0 Units

The Graduate Lecture Series is intended to work in conjunction with the Visiting Artists and Scholars Lecture Series in support of the MFA, MA, Dual Degree, and Post-Baccalaureate Programs. The Series is intended to provide exposure to, and engagement with, a diversity of trajectories, styles, approaches, and career paths offered on a regular basis by emerging and established artists, curators, critics and historians working in a wide variety of disciplines in both local and global contemporary art communities. As an investigation of the contemporary issues relevant to the development of graduate students' full education and experience at SFAI, the Lecture Series provides the entire graduate body a common interdisciplinary foundation and plays a crucial role toward defining individual praxis and the meanings of "success," function, and role within the current and future landscape of contemporary art. These lectures will occur in the Lecture Hall at the 800 Chestnut Street campus on Friday afternoons from 4:30–6:30 pm. Students will also have the opportunity to meet with some of the guests for individual critiques, small group colloquia and informal gatherings after the lectures. Additionally, presentations and screenings by SFAI graduate faculty will comprise an additional component of the Series to be held in the regular time block during weeks when visitors are not scheduled.

Attendance at all of the Graduate Lectures is required for all first-year MFA, MA, and Dual Degree students and strongly recommended for all other graduate and Post-Bac students. Attendance at the Visiting Artists and Scholars Lectures is strongly recommended for all graduate and Post-Bac students. First-year MFA, MA, and Dual Degree students are required to submit 5 short (1 page) response papers on the Viola Graduate Lecture Series Forum over the course of the semester.

Reviews

GR-592-1 MFA Intermediate Review
0 Units
At the end of the second semester, students are required to register and to present work for Intermediate Review. Students who pass the review will proceed to the second year of the MFA program. Students who fail the Intermediate Review will be placed on academic probation and will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

GR-594-1 MFA Final Review
0 Units
At the beginning of their final semester of the MFA program, students are required to register for Final Review. Students may attempt their final review twice (near the end of the fourth, fifth, or sixth semester in the program). Students who do not pass the Final Review before the end of their sixth semester in the program will not receive the MFA degree.

MA-592-1 MA Intermediate Review
0 Units
At the beginning of the third semester, students are required to register and present work on their thesis to their committee for Intermediate Review. Students who pass the review will proceed to the second semester of Thesis I. Students who fail the Intermediate Review will be placed on academic probation and will be reviewed again before the end of third semester. Students who fail two intermediate reviews may be dismissed from the program.

Graduate Assistantship

GR-587
Graduate Assistantship
0 Units
A limited number of graduate assistantships (GAs) may be available. Under the supervision of a faculty member teaching a graduate course, graduate assistants perform the same responsibilities as teaching assistants, except their load does not include teaching. Graduate assistants will receive a stipend. For additional information and application procedures, students should contact the Graduate Center.

GR-597
Graduate Teaching Assistantship
0 Units
Graduate students who are enrolled in nine or more units in their third through sixth semesters are eligible to apply for a teaching assistantship. Under the supervision of a faculty member teaching an undergraduate course, responsibilities of a teaching assistant may include teaching, grading papers, tutoring, research, and being available to the students. The teaching assistant is expected to participate in critiques and demonstrate leadership during discussions. Teaching assistants will receive a stipend. For additional information and application procedures, students should contact the Graduate Center.

Contact Information and Campus Maps

Contact Information/
Directions

800 Chestnut Street
Main Campus

2565 Third Street
Graduate Campus

CONTACT INFORMATION

800 Chestnut Street
San Francisco CA 94133
(between Leavenworth and Jones Street)
www.sfai.edu

24-Hour Info	415 771 7020
Academic Affairs	415 749 4534
Administration	415 351 3535
Admissions	415 749 4500
Undergraduate Advising	415 749 4853
Graduate Advising	415 641 1241 x1015
Area Manager (Design and Technology, Film, New Genres, Photography)	415 749 4577
Area Manager (Painting, Printmaking, Sculpture)	415 749 4571
Area Manager (Interdisciplinary Studies)	415 749 4578
Graduate Center	415 641 1241
Academic Support Services	415 749 4533
Continuing Education	415 749 4554
Exhibitions and Public Programs	415 749 4550
Financial Aid	415 749 4520
Counseling Center	415 749 4587
Registration and Records	415 749 4535
Security	415 624 5529
Student Accounts	415 749 4544
Student Affairs	415 749 4525

DIRECTIONS

From the East Bay
Main access to San Francisco from the east is Highway 80 to the Bay Bridge. Cross the bridge and take the Fremont Street exit. Turn right onto Howard Street to the Embarcadero. Turn left onto the Embarcadero and continue until Bay Street. Turn left onto Bay Street. Take a left onto Columbus and move immediately into the right-hand lane. Veer right at Tower Records onto Jones Street. The Art Institute is situated one block up Jones Street, on the corner of Chestnut Street.

From the Peninsula
Take Highway 101 north and follow signs leading to the Golden Gate Bridge. Take the Van Ness Avenue exit and proceed north to Union Street. Turn right onto Union and proceed four blocks to Leavenworth Street. Turn left onto Leavenworth. Go four blocks to Chestnut Street. Turn right onto Chestnut. SFAI is half a block down Chestnut Street on the left-hand side.

Public Transportation
The San Francisco Art Institute is located in the heart of the city's North Beach neighborhood. The most direct MUNI bus is the #30 Stockton, which runs along Columbus Avenue and intersects with BART and many major bus and subway lines throughout the city. There is a bus stop at the intersection of Columbus Avenue and Chestnut Street. The main entrance is a short one-block walk up Chestnut. Visitors can also make their way to the Art Institute via the Embarcadero Trolley, which connects to the BART at the Embarcadero Station. The trolley station is located at Market and Main Streets. Take the trolley to the corner of Beach and Jones Streets. Walk five blocks up Jones Street, turn left onto Chestnut, and go to the main entrance of the Art Institute, located in the middle of the block.

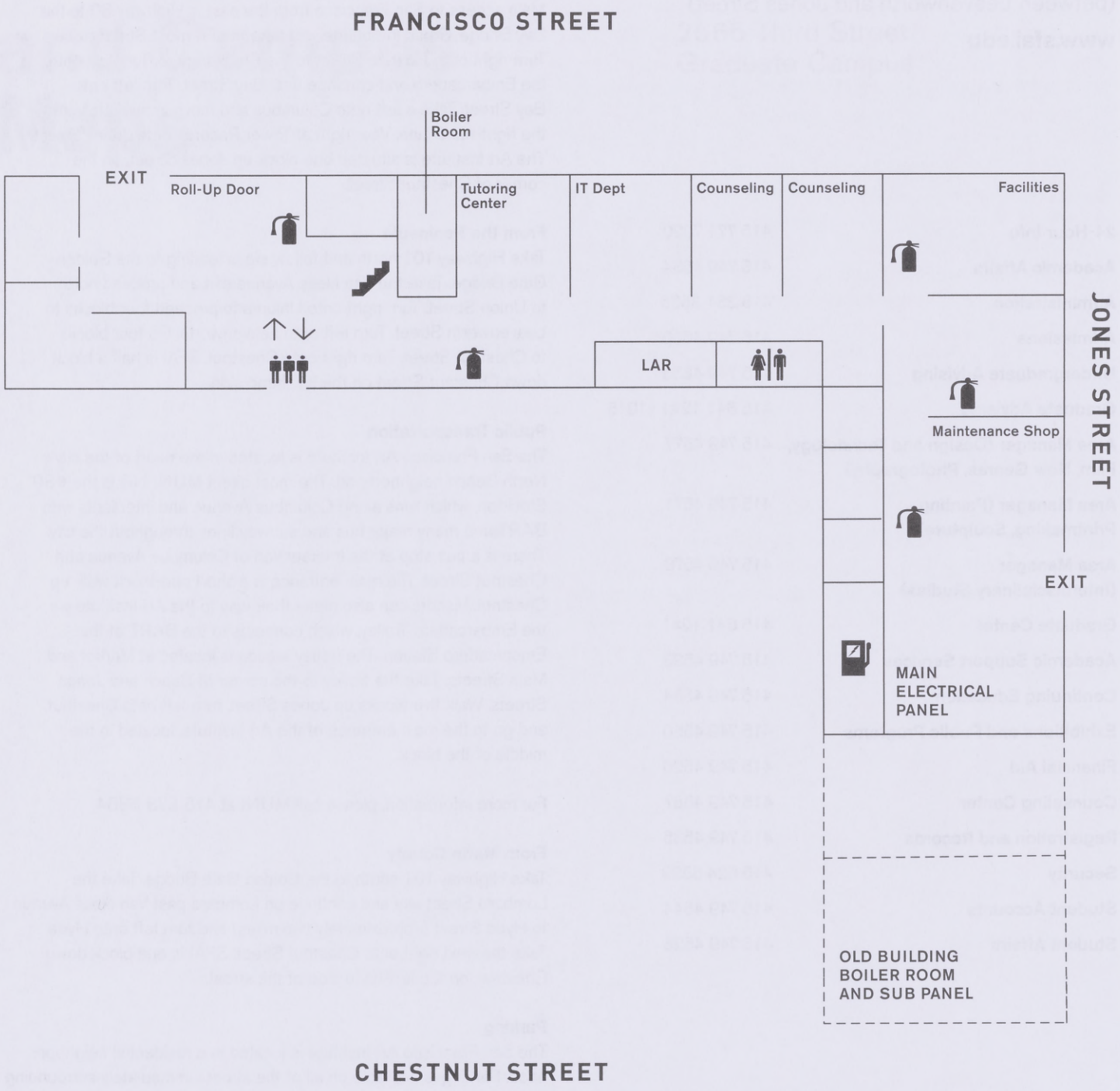
For more information, please call MUNI at 415 673 6864.

From Marin County
Take Highway 101 south to the Golden Gate Bridge. Take the Lombard Street exit and continue on Lombard past Van Ness Avenue to Hyde Street (approximately two miles) and turn left onto Hyde. Take the next right onto Chestnut Street. SFAI is one block down Chestnut, on the left-hand side of the street.

Parking
The San Francisco Art Institute is located in a residential neighborhood. Parking is available on all of the streets immediately surrounding the school.

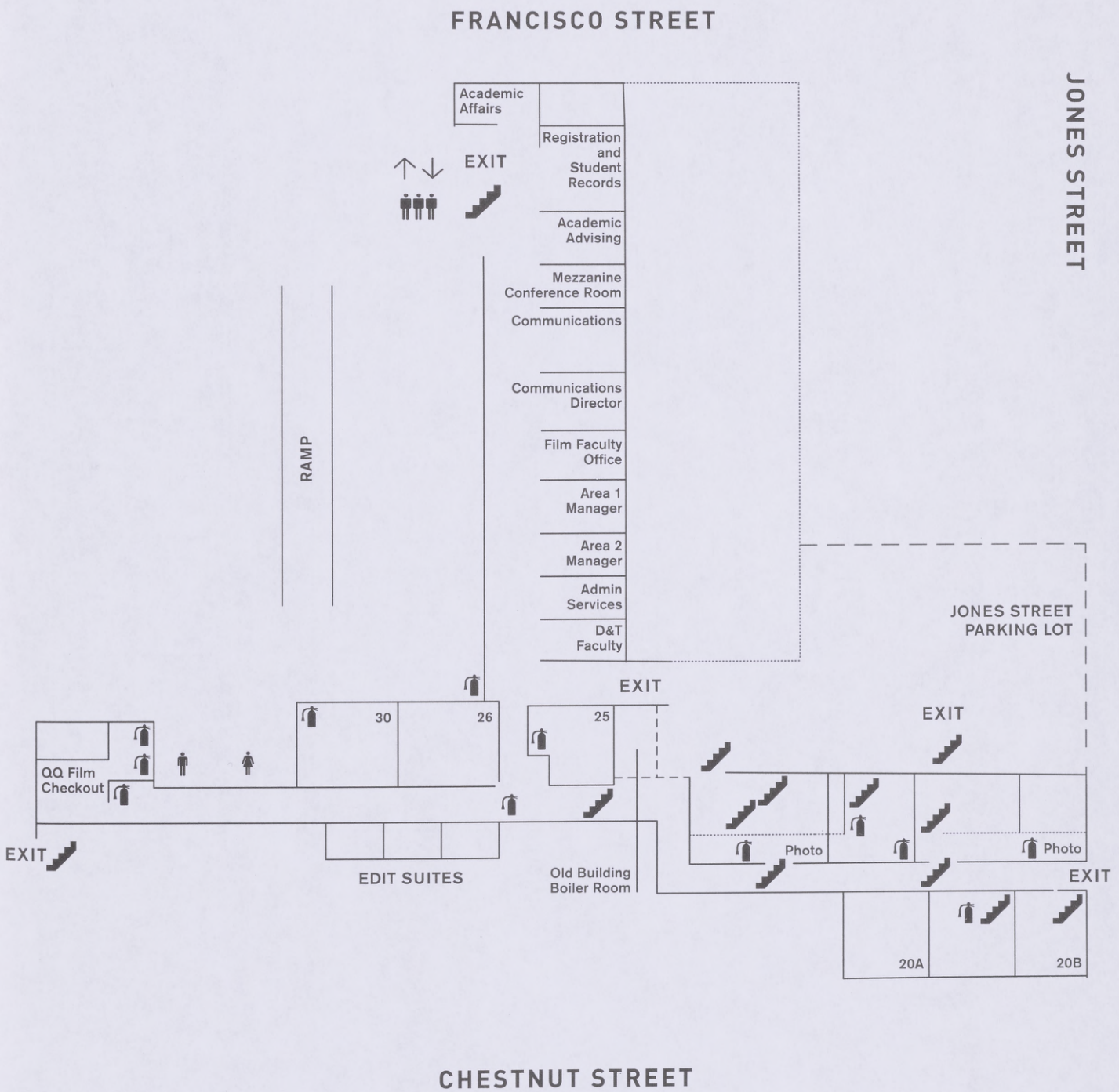
BASEMENT LEVEL MAINTENANCE

800 Chestnut Main Campus



MEZZANINE LEVEL

800 Chestnut Main Campus

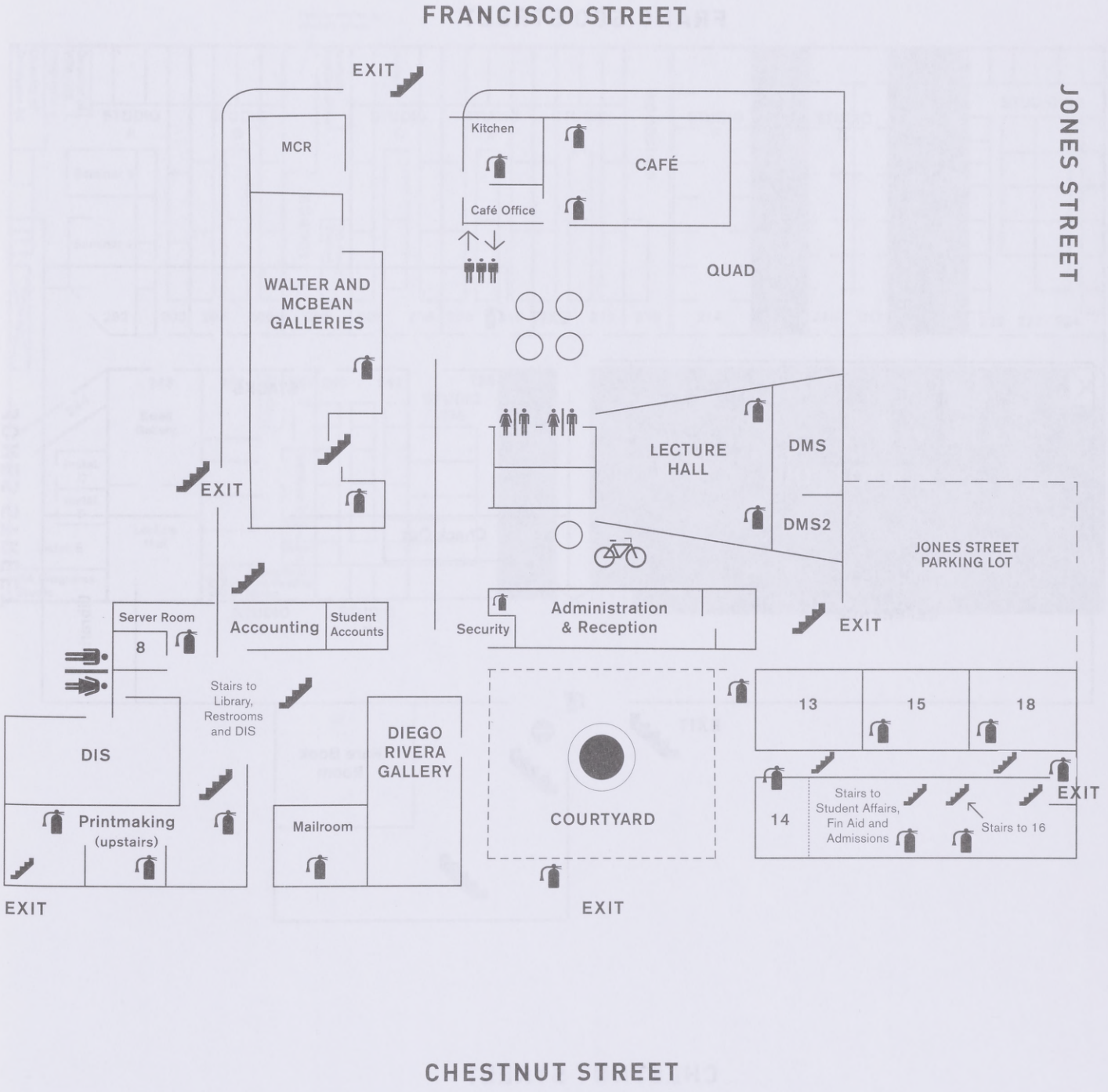


STUDIO LEVEL

800 Chestnut Main Campus

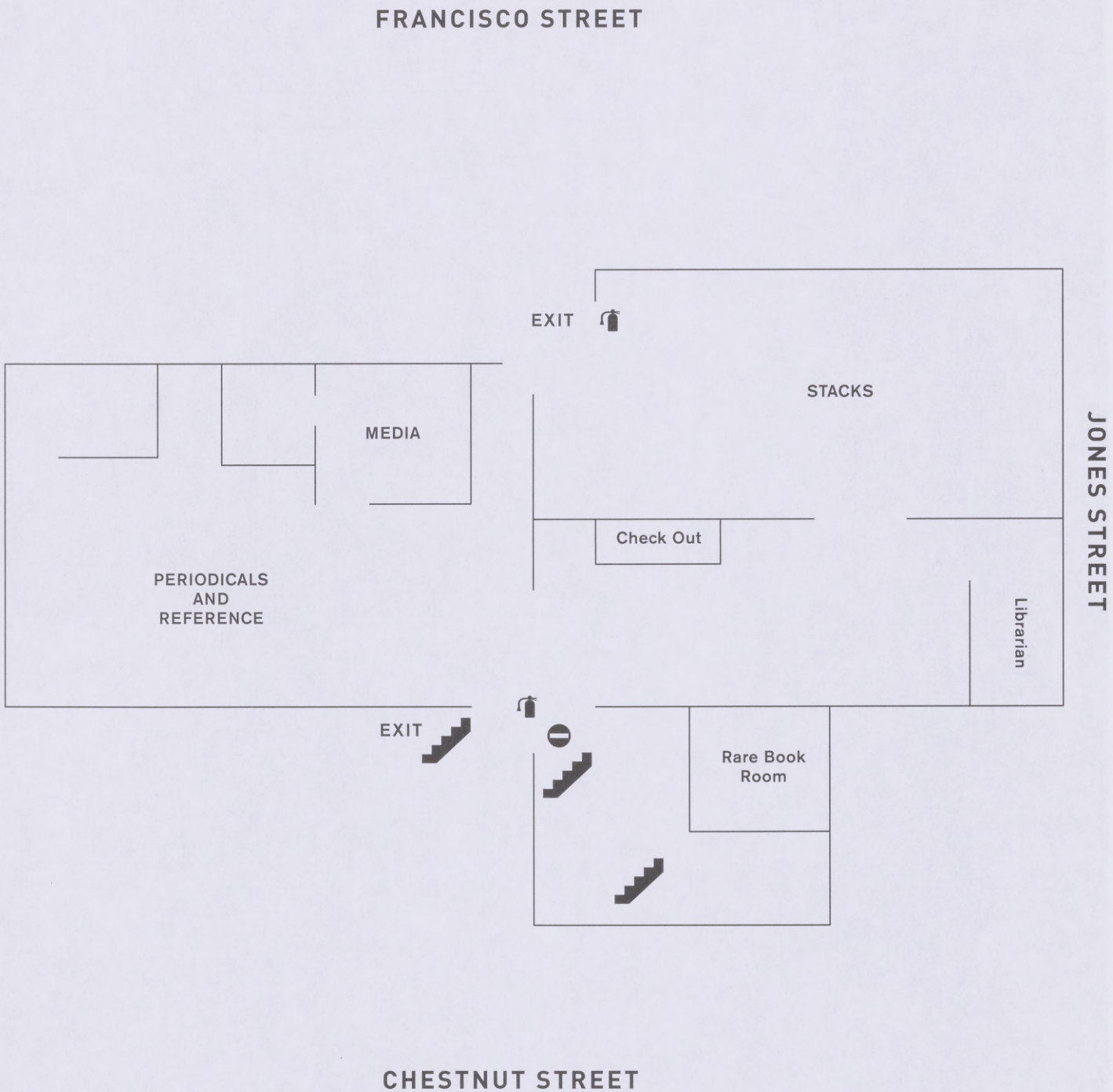
MAIN LEVEL

800 Chestnut Main Campus



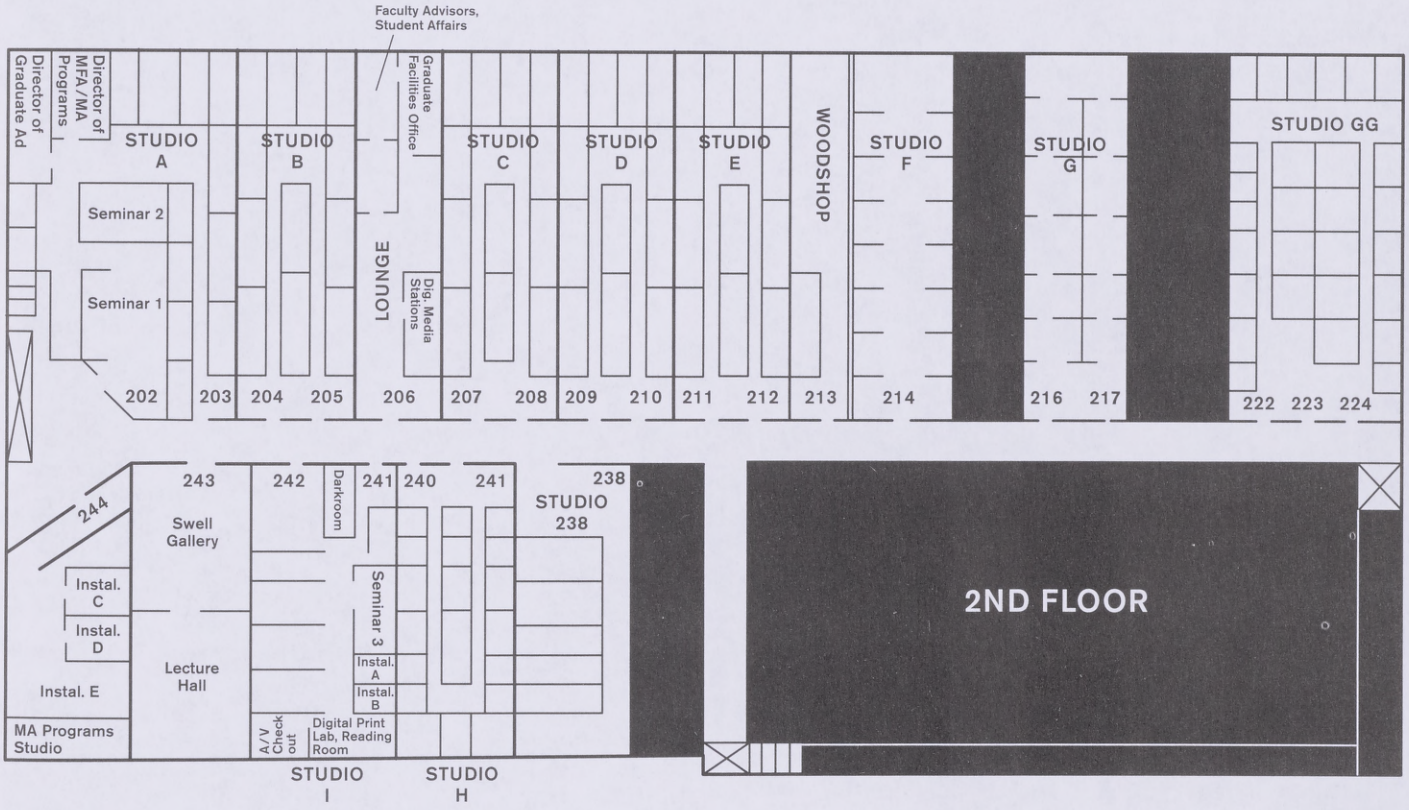
LIBRARY

800 Chestnut Main Campus



GRADUATE CENTER

2565 Third Street Graduate Campus



NOTES

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